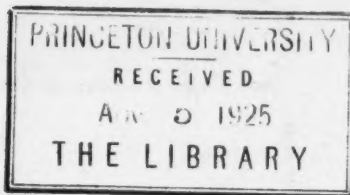


# ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES



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LOOKING WESTWARD UNDER THE FRONT PORCH



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XX

AUGUST, 1925

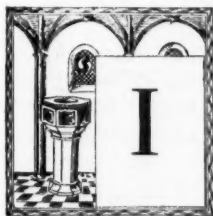
NUMBER 2

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## SAN JUAN CAPISTRANO MISSION

By WILLIAM T. CLERK

Illustrated by the Author

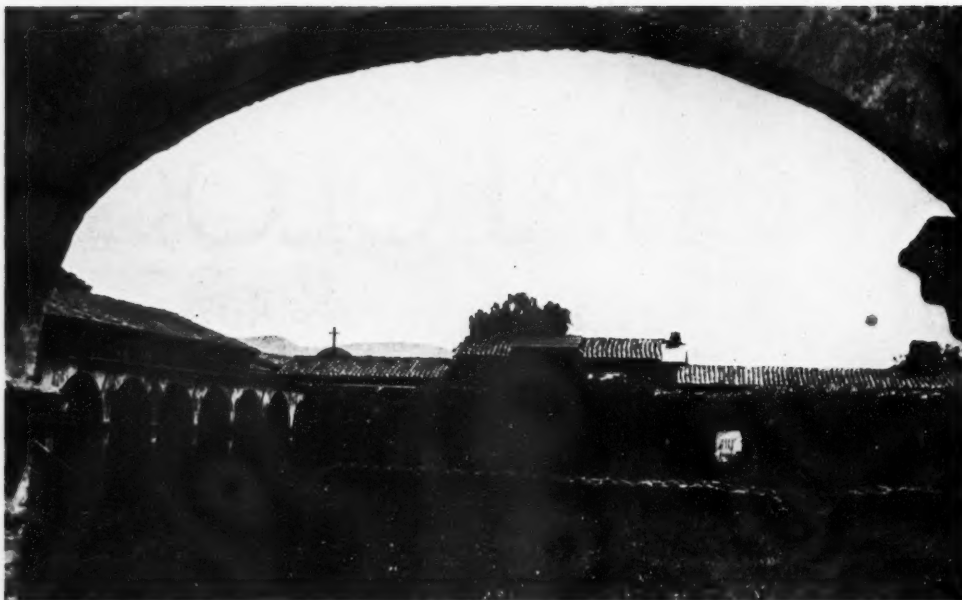


IN all the range of American history there is no single chain of historical events richer in color, more vivid with the fire of inspiration and self-sacrifice, or more complete in the final catastrophe which nullified the heroic efforts expended, than those which the Franciscan Fathers put forth in establishing the Missions of California. The tale of these remarkable religious foundations is a romance, an epic of the first order. No similar achievement was ever recorded in the history of the world. Nor has there ever been another such tragedy as the wilful spoliation of both Missions and Indians in their secularization and subsequent ruin.

The story is to some extent familiar to everyone who has visited the marvelously beautiful shores of California and seen what remains today of the

once proud structures and stately churches which once presided with pious reticence and dignity over productive fields and folds now largely fallow. Twenty-one of these establishments rubricked the western side of the Golden State. The first one was founded in 1769, the last in 1823. Between them lay hundreds of miles, and the Missions were so placed that each was distant from its neighbors to north and south exactly the distance a man might travel on foot in a single day, since the Franciscans—at least in the beginning—had so fierce a pride of humility and poverty they would not ride, even when ill, but trudged along through the dust in their sandals and heavy brown robes.

What perhaps is not so generally realized about the Missions is that the fifty-four years during which they were established formed the "pastoral period" in more than one sense in California; also that this half-century



NOT ALL THE NEGLECT OF YEARS CAN OBSCURE THE SIMPLE BEAUTY THE FATHERS BUILT SO WELL, THOUGH THEY PERHAPS DID NOT KNOW KEATS' IMMORTAL LINES

marked the beginning of Californian history in an economic sense. The fatal defect of the system was that the Indians were given intensive training only in religious matters, and once the secular arm took over the control, lapsed quickly back into a condition of lamentable barbarism. The Franciscans devised and built their entire scheme around the idea that the Indian should be dependent upon the Church, not realizing that conversion never spells competent citizenship. So far as it went, the system was excellent; it simply failed to go far enough.

First of the Missions to be established was San Diego (St. James), founded in 1769 and destroyed by the Indians six years later. Fray Francisco de Lasuén left it on October 30, 1775, with a guard of soldiers and went northward to consecrate the site for the new Mission of San Juan Capis-

trano. While he was thus occupied, and before any construction had been undertaken other than the erection of a cross and a rude shelter, word came to him that the Indians had burned San Diego. Abandoning the new site for the time, he hurried back to San Diego to repair the damage and to reestablish the authority of Church and Crown. Nearly fourteen months elapsed after the fire before a serious beginning was made, and San Juan's construction formally undertaken.

The man who more than all others was responsible for California's Missions and the Christianizing of the Indians was a remarkable character whose sweetness of nature, unswerving devotion to his self-selected task, personal heroism in the face of physical suffering and bodily danger, and vision of the missionary field before him have left an ineradicable stamp upon the

## ART AND ARCHAEOLOGY

history of both Spain and the United States. Born of a poor but deeply religious family at Petra in Majorca on November 24, 1713, Miguel José Serra was educated by the Church and became imbued with the missionary spirit at a very early age. On joining the Franciscan Order, he selected for himself the name Brother Junípero because of his admiration for the historic Juniper, one of the personal followers of St. Francis of Assisi who was especially devoted to the ministry of the poor. And as Fray Junípero the American pioneer did his greatest work and fulfilled his lifelong wish by dying in harness in one of his beloved Missions. His life prior to entering California had been venturesome and full of privation, and he was well past the fiftieth meridian when Spain, having previously expelled the Jesuits from all Spanish dominions and put the Franciscans in charge of their establishments, was stirred by the Russian explorations of Alaska to take an active interest in Upper California. The first step was

the replacement of the Franciscans in Mexico and Lower California by the Dominicans, thus freeing the former for

their work in the unknown country to the north. Fray Junípero was put in charge of the work, and with Don Gaspar de Gálvez, the Spanish Visitor-General, worked out the plans which prospered so exceedingly for the next half-century and left us of today imperishable memories and many simple, interesting architectural remains such as San Juan Capistrano.

The year 1776 is the most notable one in American history. At the opposite ends of the country two devoted bands of men, entirely different of race and in the nature of their idealism, were striving for freedom. In the east the shot was fired that echoed around the world, and a new nation came into being. In the

west the holy zeal of the Spanish padres for the moment lifted the savage tribes of the Pacific Coast bodily out of their bondage to ignorance, fetishism and a very low order of culture. That the one effort produced the most remarkable



IN MEMORIAM: MIGUEL JOSÉ SERRA—"FRAY JUNÍPERO"

## ART AND ARCHAEOLOGY

results history has every recorded was because of its eventual practicalness. The other failed to accomplish what at least should have been its true purpose—the genuine permanent civilizing of the Indian—because it refused to be practical.

It was on October 30, 1776, that the official beginning of San Juan Capistrano was made, exactly three days short of four months after the Liberty Bell had pealed out its joyous message in distant Philadelphia. Again Fray Firmin Francisco de Lasuén officiated, and on November 1 the new enterprise was dedicated with appropriate ceremonies. The site was not the one originally selected by Father Lasuén, but lay some six miles away. Fray Junípero, who had come in person as Father-President of all the Missions to super-

wise matters, selected the new location himself and gave the foundation its name of San Juan Capistrano, after a beatified Italian priest of the early fifteenth century. The location—about fifty miles south of Los Angeles and two miles back from the ocean—was probably selected because of two small rivers or creeks nearby, which apparently, unlike most of the streams in this rolling section, did not go dry in summer. They furnished the new Mission with its water, at first through open ditches, later on by means of underground pipes.

The Mission house itself was built in the form of a rectangle about 250 feet square, enclosing an enormous patio or open court, the walls—from two to seven feet thick, resting on rough stone foundations—being constructed of



THE APPROACH TO SAN JUAN CAPISTRANO MISSION. THE KITCHEN IS AT THE LEFT, AND THROUGH THE DOOR ARE VISIBLE THE BROKEN ARCHES OF THE PATIO



"MASSIVE SQUARE COLUMNS . . . HERE AND THERE A BRICK HAS FALLEN OUT . . . . THE DESPAIR ONLY  
BROKEN MASONRY CAN PAINT"

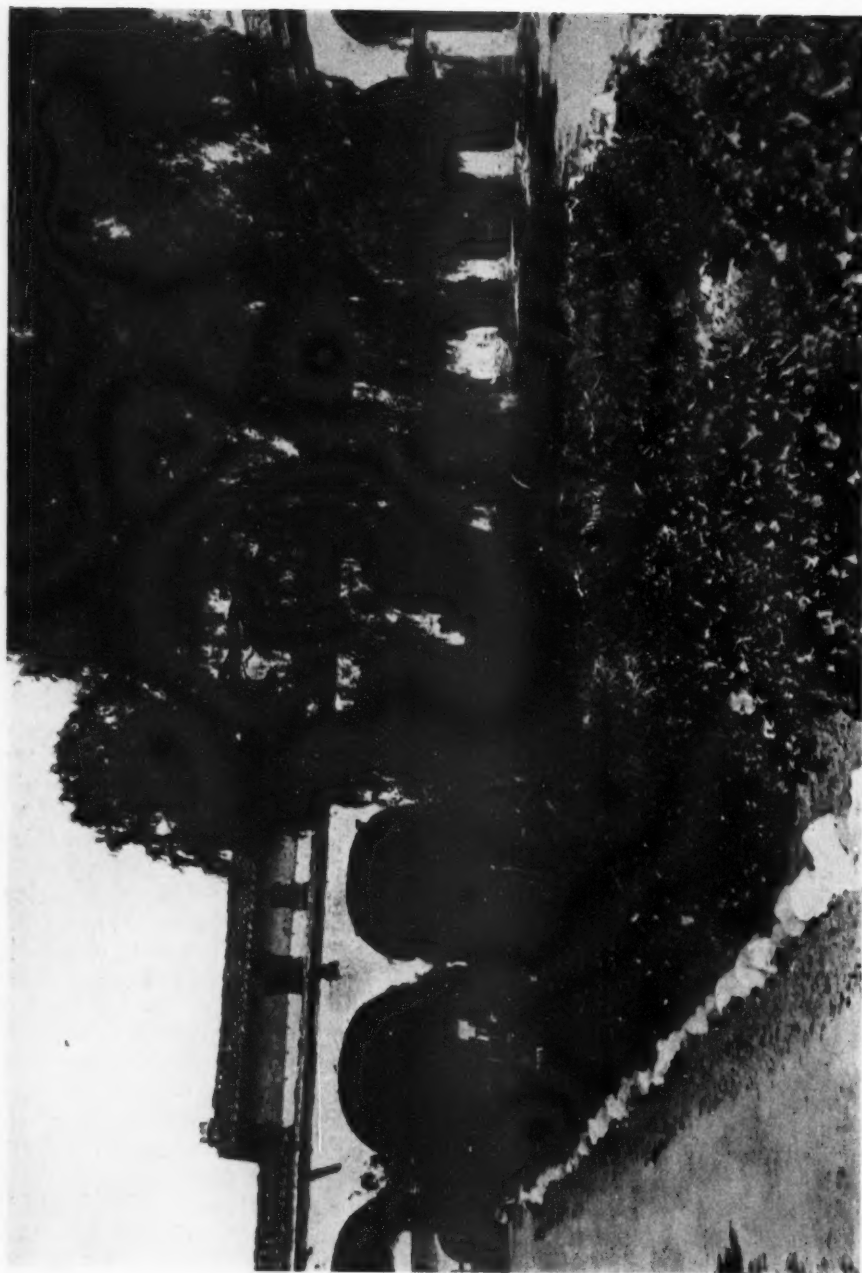
brick and adobe with a heavy tiled roof. Sycamore logs were employed as beams and rafters. The side walls projected in front beyond the patio, thus enclosing on two sides a wide plaza or approach in connection with the church which added greatly to the Mission's dignity and impression of size in an architectural sense. Sweeping around all four sides of the patio and in front of the house proper was a wide porch whose roof is still supported by square brick columns expanding into graceful Romanesque arches. These, covered with clinging vines and occasional sprays of flowers, form the greatest attraction of the spot.

Architecturally, the building, facing south and a little to the west, was hardly more than parallel walls about an open square. This very simplicity of design, with beamed ceilings and the gentle pitch of a weighty tiled roof, gave the structure something of the same sort of

dignity and poise on a lowlier scale as that which characterized the Greek temples. The rooms and chambers were dark and, we may suppose, at times damp. Most of them opened only upon the patio and, because of the wide porch roof, not a single ray of sunlight ever penetrated them. Some of those in the front opened upon both patio and plaza. Exactly where the principal entrance was seems a little doubtful now, but it is believed to have been near the southwest corner, and not where the present entrance is, near the middle of the front.

To the left of this entrance was situated the kitchen, with a quaint tiled chimney made in open herringbone pattern. The roofs, with the exception of the porches, were covered with enormously heavy semi-cylindrical tiles. Around the northwest corner of the patio the rooms were used as shops by the artisans. Those in the northeast





A MAGNIFICENT PEPPER TREE SHADES THE FACADE

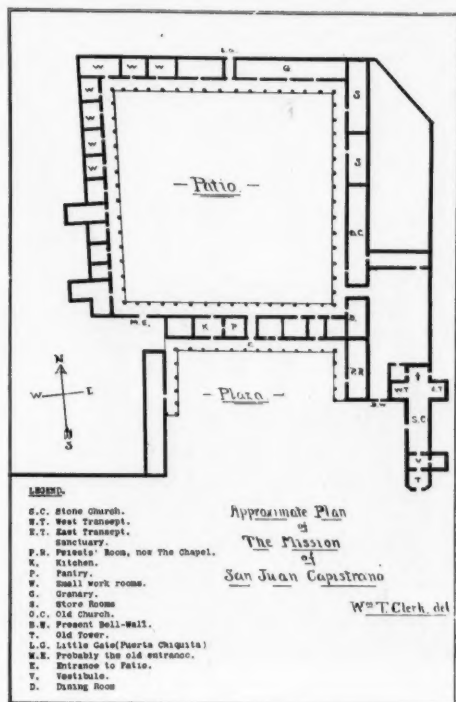
## ART AND ARCHAEOLOGY

part were larger and devoted to storing grain, hides, tallow and other provisions. On the east side was the original chapel, or church, used before the stone church was built, and again, after its destruction, up to a few years ago. Then that part of the Mission in the southeast corner, which had previously been the priests' living-quarters, was turned into what is now the parochial church.

Always alert to utilize whatever would prove the most practical material and give the best results with the least expenditure, the monkish architects made their ceilings of massive wooden joists lashed together with rawhide cords. Upon this basis *tule* reeds were laid thickly, and the whole heavily plastered with a crude mortar whose binding lime was obtained from a lime-



SOUTHEAST CORNER OF THE PATIO. THE DOOR LEADS INTO THE FORMER QUARTERS OF THE PRIESTS, NOW THE PAROCHIAL CHURCH. THE WINDOW OPENS INTO THE SACRISTY



stone quarry not far distant. Over this the enormously heavy tiles made a covering almost as durable as eternity. As the entire Mission was but a single story in height, the massive walls supported these almost equally massive ceiling-roofs throughout every seismic tremor which has visited California since that day.

The stone church, however, pride and glory of the Mission, was still in its infancy when it crashed into ruin. Built with the most loving care, larger, finer and more elaborate in design and execution than any of the other Mission churches, it took years of patient and devoted toil to rear. Every bit of the work was done by the Indian neophytes themselves except the planning. That was characteristically Spanish, adapted to the locality and the special requirements of the people. The Indians toiled manfully in the sandstone quarries in the mountains six miles

## ART AND ARCHAEOLOGY

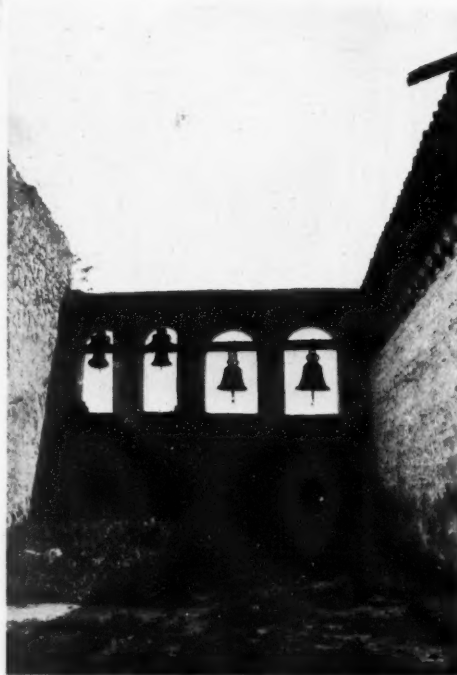


EVEN SO PURELY UTILITARIAN A THING AS A CHIMNEY MAY HAVE BOTH BEAUTY AND CHARM

away, cutting out the heavy blocks. Some of them carried stones down on their backs, while others prodded along the slow-footed oxen who dragged the clumsy, squeaky "bullcarts" of the period. Cut stone was employed to face the interior, with quite elaborate pilasters and architraves which display work of a superior order.

With a strangely Saracenic touch, the church roof was finished off in a remarkable series of seven domes, which made the edifice by far the most pretentious and unusual of all the Mission churches. One dome crowned the sanctuary and one the crossing, one each transept, and three soared grandly above the little nave. In its glory of fresh whitewash, with its little Spanish bells pealing joyfully from the tower,

the church of San Juan must have presented a spectacle calculated to impress a much more sophisticated people than the simple, ignorant Indians who had put their bodies and souls into its construction. But alas for its pretensions! Commenced in 1797 and completed in 1808, it remained standing only four years. On Sunday morning, December 8, 1812, during early mass, an earthquake tremor alarmed the congregation. The officiating priest, however, did not falter, and continued the offices. A second and severer shock came, and the building collapsed upon the worshippers, killing many of them. Accounts differ as to the actual number of casualties, the figures given in different descriptions ranging from eighty-nine down to thirty-nine. All



THE BELLS OF OLD SPAIN CAN STILL GIVE TONGUE, THOUGH NOT FROM THEIR FALLEN TOWER

## ART AND ARCHAEOLOGY

agree only in one respect: that the priest, notwithstanding his disregard of his personal safety, escaped practically unhurt from the ruin.

The approach to the Mission today is very different from what it was in Fray Junípero's time, though he stands

never what the present speeding traveler could by any stretch of imagination call a good road. Now the Camino Real, whose mileposts are picturesque standards from which depend graceful imitations of the ancient Mission bells, is a smoothly flowing strip of broad



THE SOUTH ARCADE OF THE PATIO (PROBABLY THE FIRST TO BE BUILT) IS THE MOST BEAUTIFUL PART OF THE MISSION TODAY

before it to welcome the visitor. While he was ministering to the Indians San Juan Capistrano was one station only on the long and dusty, hot and twisty Camino Real, or King's Highway, built to connect these outposts of the combined spiritual and temporal powers which represented Spain. It was a road infested too often by savage marauders, both red and white, and

macadam and concrete which is a joy to the motorist who flies over almost its entire length—if he will—in the same time the plodding friars needed to go from one Mission to the next.

The visitor of the present is confronted on approaching San Juan now by a very modern fence across the front of the old plaza. An entrance fee passes one through the gate. A path

## ART AND ARCHAEOLOGY

between pleasant shrubs and delicately beautiful pepper trees leads to the heroic figure of Fray Junípero himself, erected some years ago to commemorate the 201st anniversary of the great missionary's birth.

On the left, as one approaches the front of the building, is visible the curious and picturesque kitchen chimney, which ornaments the tiled roof with all the dignity and charm of a beautiful usefulness. On the right is a solid block of ruin which proves to be all that remains of the old stone church, its empty reredos conveying the painful impression of a soul-deserted body. But the fragments of molding and decoration rouse one to admiration for the skill and patience of the monks.

West from the church is the bell-wall, whose four openings enshrine the bells hurled from the church tower by the earthquake of 1812. They can still give tongue, but Mission and church alike are crumbling and outworn, more the signs of an historic effort than of a pulsing activity of the present.

To either side of the patio linger the massive square columns. Here and there a brick has fallen out, or part of a column crumbled away entirely. Everywhere the plaster is chipped and cracked or broken off. The patio

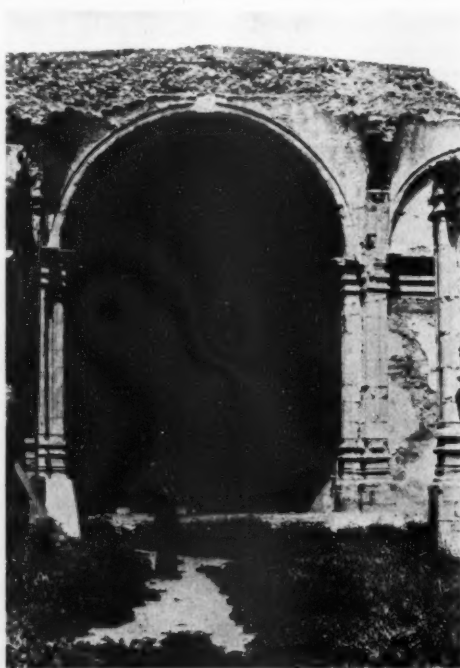
itself, once so alive and humming, is heaped with debris and grown up in weedy grass. Part of its arcades lie prone in the despair only broken masonry can paint so vividly. To the

southeast of the patio, the corner column presents the curious proof of an irregularity which somehow crept into the design. This one shaft supports three arches, instead of the usual pair carried by all the other columns.

San Juan Capistrano as a Mission, as an active force in the life of California, as a power for good, has ceased to be. Only its husk remains, and it is disintegrating. Spain ruined the Missions by secularizing them, followed by attempted confiscation. Mexico, when she had won her independence, com-

pleted the disaster, and there came a day when two Americans, James McKinley and John Forster, bought San Juan Capistrano complete for seven hundred and ten dollars. There its history ended, on a low note of failure and ruin.

And yet when the United States in 1848 swept into California to stay, the scattered and terribly back-slidden Indians were found, for all their sloth and dirt and indifference, to have retained something of what the Fathers had labored so mightily to give.



"THE REREDOS, WITH EMPTY NICHES, CONVEYS THE PAINFUL IMPRESSION OF A SOUL-DESERTED BODY"



## THE FEATHERED SNAKE OF THE WINDS

By T. T. WATERMAN

THE god of the winds in ancient Mexico was represented in some rather curious guises. He often appears as a rattlesnake with feathers, snake, and more particularly as a rattlesnake—and more particularly still as a rattlesnake with bird plumes—I confess I do not know. His name Quetzalcoatl



EXCAVATIONS AT SAN JUAN TEOTIHUACÁN, MEXICO, CARRIED OUT BY DR. MANUEL GAMIO, SHOWING THE FEATHERED SNAKE

with forelegs occasionally thrown in for good measure. In this likeness he appears on many monuments—for example, on the great Calendar Stone in Mexico City. In the same similitude, but minus the forelegs, he appears on the sides of the pyramid at Xochicalco. Why a wind-deity should appear as a

means, as is well known, “plumed snake”; the *quetzal* being literally the gorgeous green tail-feather of a particularly gaudy bird, the trogon (*Pharomacrus mocinno*) of the cooler parts of southern Mexico and Central America.

In the ancient colored manuscripts

## ART AND ARCHAEOLOGY

which have come down to us from Aztec times, this divinity often appears not as a snake but in the form of a person. Some of his insignia or articles of apparel in that case are a cap of ocelot skin; a fan-shaped arrangement of feathers at the back of the head; a shield with a cross on it; and an *atlatl* or spear-thrower which he brandishes in his

right hand. Usually he exhibits, instead of a face, a curious thing like a snout or trumpet. His likeness is regularly used in the Aztec manuscripts to signify the day-sign *ehēcātl*, "breeze." As a day sign the full figure is normally replaced by this snout alone, or by part of it, as is shown in the different masks depicted in Figure 2, the snout evidently appearing to the Aztecs as the most characteristic feature of the god. The reason why he should have this snout has always been as mysterious as the reason why he should be called "Plumed Snake," and the matter has only recently become clear to me.

Such a drawing as that shown in Figure 4 does not represent the god in his proper person, but probably a man disguised as or impersonating a god. I would hardly arise in court and swear that this is so, but I strongly suspect it. The snout part of the drawing, if my surmise is correct, represents a mask or disguise. This is presumably the reason it is so readily detached. In many cases the day-sign "wind," as is

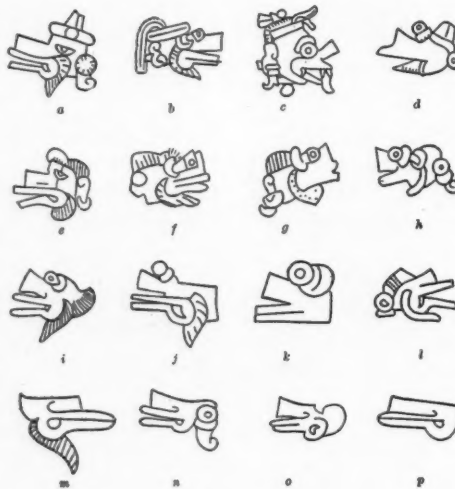


FIGURE 2.

shown in Figure 2, consists of this mask and nothing more. The Indians of ancient Mexico were accustomed to have men dress up in the proper paraphernalia and impersonate their gods, particularly the wind-god, as is illustrated in Figure 3. This drawing is taken from the Book of Life of the ancient Mexicans (Codex Magliabecchi), the first part

of which (the colored text and Spanish commentary) was published a number of years ago in facsimile by the University of California. The manuscript shows a full-length figure of the wind-god, of which I have sketched only the upper part. The Spanish commentary, freely translated, runs:

"This demon was one of the gods which the Indians had. His name was Quetzalcoatl, that is to say, "snake-plume." Him they had for god of the wind. They represented his face from the nose down as made of wood, like a trumpet, through which he blew the wind, which they said came from the god."

In Figure 3 the face of the Indian actor or impersonator can be seen behind the wooden "trumpet," which is part of the paraphernalia. This trumpet was put over the performer's face to give him the likeness of the god. In the drawing I have shaded the part "from the nose down, made of wood," to distinguish it from the remainder of the costume. I think we may assume that the curious snout arrangements re-

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produced in Figure 2 are conventionalized representations of similar *detachable* masks. When we have decided that the snouts of Figure 2 are really representations of masks, we have still not decided why the masks should have this curious form. The answer may be that such masks were designed to make men look like rattlesnakes. To be sure, the mask shown in Figure 3 does

not forcibly suggest any living species of snake, rattler or otherwise. Nevertheless, I think this type of disguise is intended to represent the jaws of a snake, with nostrils. The serpent's eyes, which are perforations in the mask, are looked through by the person wearing the disguise.

At this point we may refer to the great snake heads unearthed by Dr. Manuel Gamio at the ancient Toltec site of Teotihuacán, near Mexico City. Nothing could surpass Dr. Gamio's results for dramatic effect; and his snake heads are the most dramatic part of his labors. In the background of the view the Pyramid of the Moon is outlined against the larger Pyramid of the Sun, while in the foreground is seen the sloping side of the so-called Citadel, with a stairway and balustrade. This balustrade is decorated with a line of snake heads, one of which is peering forth in the picture, its under jaw shored



FIGURE 3.

up by an iron bar recently installed.

Just above the corner of the mouth it will be noticed that there is a spiral carving which gives the impression at first glance of being intended for the snake's eye. The eye itself, however, is forward of that, in its correct anatomical position, full, glaring, and ophidian. Such carved snakes seem to me to have a faint family resemblance to paintings such as that shown in Figure 3. I may be guided here by the fact that I know beforehand that Quetzalcoatl's name means "Plumed Snake." I may, therefore, be tempted to see snakes where none exist. On the other hand, the snouted masks must have developed from something, and the correspondence here is rather too close, it seems to me, to be purely accidental. The "trumpet" of Figure 3 seems to me to be the snake's jaws of Figure 1, with its teeth and nostrils all complete.

I do not pretend to know exactly how the quaint designs of the manuscript drawings arose. I do not know why the artists sometimes left the teeth out of these drawings (Fig. 2, *a*, *c*, *d*, *e*); but the conventionalisation of a design is often very puzzling. The ancient snake heads at Teotihuacán, Toltec in origin, and buried for centuries, may be the very originals from which colored or painted designs like those



FIGURE 4.

## ART AND ARCHAEOLOGY

in the drawings shown in Figures 2 and 3 developed. On the pyramid shown in Figure 1 is carved the snake itself, with feathers, by the way, sprouting behind his ears. In the drawing shown in Figure 3, the artist portrays an Indian wearing a mask which makes him look like the snake heads of Teotihuacán (not like the actual reptile). In other words, the portrayal of Quetzalcoatl in the colored

manuscripts is perhaps a conscious archaism on the part of the Aztec artists, the style of art being copied from the old Toltec carvings. If somebody will now explain why the wind-god should be named "Plumed Snake," or how the Indians ever came to visualize a snake as having feathers, we might regard the matter as cleared up.

*State Teachers' College,  
Fresno, California.*

## ALGONKIAN REMAINS IN CAYUGA LAKE

ONE of the most important discoveries of Algonkian Indian remains and relics ever reported is announced by Mr. Donald A. Cadzow, of the Museum of the American Indian, Heye Foundation. Mr. Cadzow has explored an Algonkian cemetery 116 feet long by some 90 wide on Frontenac Island in Lake Cayuga, where he uncovered fourteen skeletons, all lying prone instead of being flexed. Stone implements of various sorts in considerable numbers were also recovered, together with evidences of cannibalism—broken and partly calcined human bones mixed in a peculiar way with the bones of animals.

Readers of ART AND ARCHAEOLOGY will be interested, in this connection, to recall Dr. Ales Hrdlicka's interesting account of cannibalism in the *Handbook of American Indians*:

"\* \* \* Cannibalism north of the Mexican boundary existed in two chief forms. One of these was accidental, from necessity as a result of famine, and has been witnessed among the Huron, Micmac, Chippewa, Etchareottine, and others. In most of such instances recourse was had to the bodies of those who had recently died, but cases are recorded in which individuals were killed to satisfy hunger. The second

and prevalent form of cannibalism was a part of war custom and was based principally on the belief that bravery and other desirable qualities of an enemy would pass, through actual ingestion of a part of his body, into that of the consumer. Such qualities were supposed to have their special seat in the heart, hence this organ was chiefly sought, though blood, brain, marrow, and flesh were in many instances also swallowed. The parts were eaten either raw or cooked. The heart belonged usually to the warriors, but other parts were occasionally consumed by boys or even by women and children. In some cases a small portion of the heart or of some other part of an enemy might be eaten in order to free the eater from some tabu (Grinnell). The idea of eating any other human being than a brave enemy was to most Indians repulsive. One of the means of torture among the Indians of Canada and New York was the forcing of a prisoner to swallow pieces of his own flesh.

"Among the Iroquois, according to one of the Jesuit fathers, the eating of captives was considered a religious duty. Among the Heiltsuk, and recently among the Tsimshian and Kwakiutl, cannibalism formed a part of one of their ceremonies. \* \* \*"



## ART AND ARCHAEOLOGY

### INDIAN EAGLE DANCE

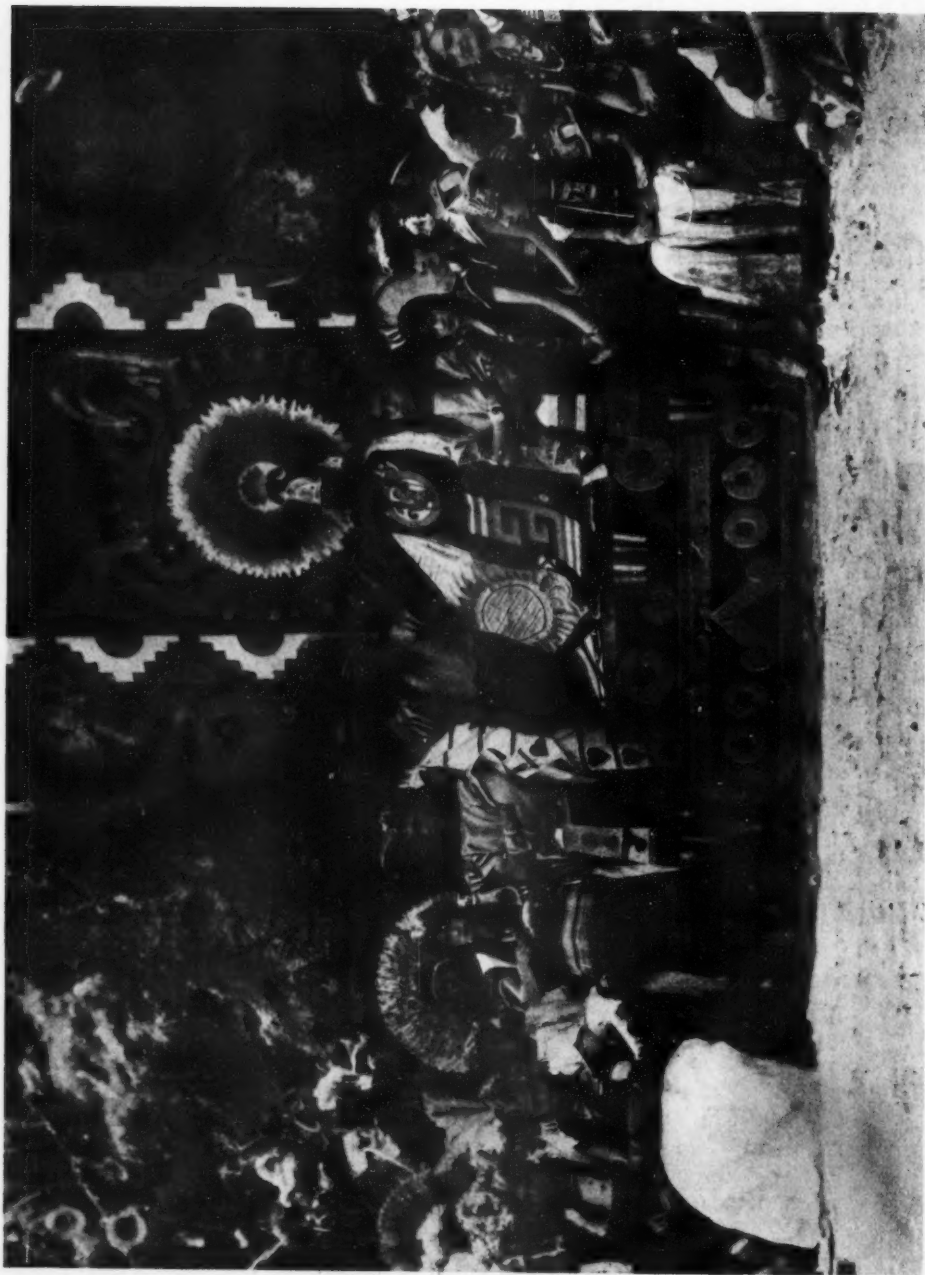
*Two lissome figures flutter into view,  
With wings outstretched on slender, supple arms,  
That have their use as human limbs resigned.  
These members trim, all feathered eaglewise,  
Are pinions plumed upon two human birds.  
Slim legs and feet are chrome, as eagles' are;  
Bronze forms are painted in an eagle gray.  
The rigid consciousness of man is gone,  
The spreading tail is part of eagle cast.  
The actors all their sense of men have lost,  
And poise and fly in swaying eagle curves.  
See bending heads on pliant necks, that turn  
To cast their lancet eyes, as clear and keen*



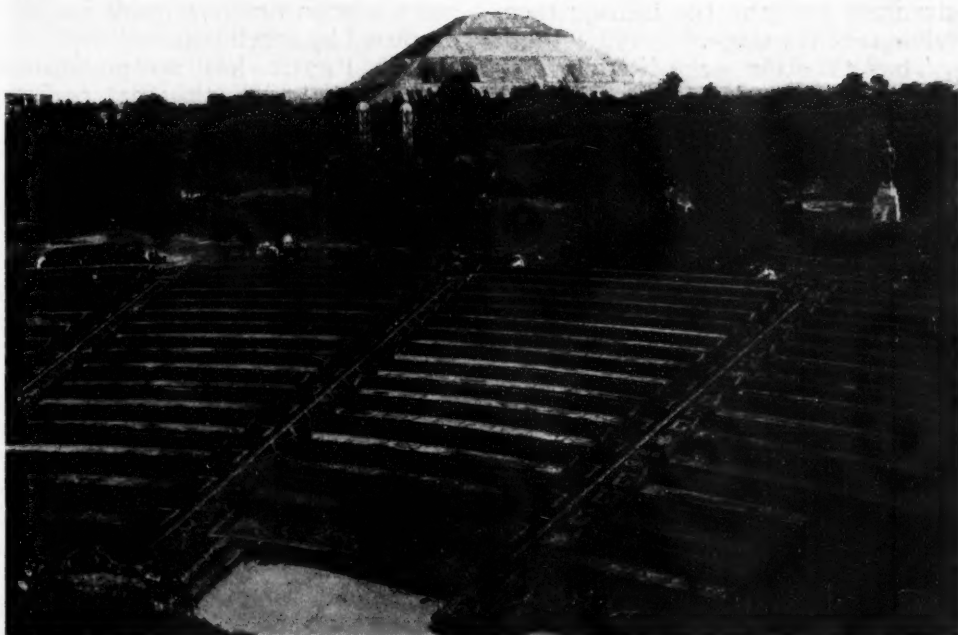
*As eagles' own, adown the slope, or through  
The distant space to search for trembling prey.  
Round one another now in friendly dance,  
They flit in wingèd airiness and sport,  
Two giant eagles soaring, dipping low,  
And as they dance the drum throbs measured time—  
Deep intonation of bass, rolling song—  
While eagle feet in perfect rhythm move  
With springing steps on sure and nimble toes.  
Now, lightly poised they sway, and toward the ground  
Bend gracefully, droop low their white-gray wings,  
Then spread them, fly the enchanted stage,  
And leave the audience to draw its breath.*

AHLEE JAMES.





EMPEROR MOCTEZUMA AND HIS COURT WATCHING THE CONTEST OF TLAHUICOLE. PRINCESS CROWN OF COTTON  
SITS AT LEFT OF THE THRONE



FOYER AND SEATS OF THE INDIAN THEATRE, VALLEY OF TEOTIHUACÁN, MEXICO

## ROMANCE AND REALISM IN A MODERN AZTEC THEATRE

By ANITA BRENNER

**T**OURISTS gape, not altogether conscientiously, at the Pyramids of the Sun and Moon in the Valley of Teotihuacán, Mexico, until recently a lost city; archaeologists peer at the hieroglyph carvings of the temples in the ruins of this "City of the Gods," and some trace its builders back to China; architects remember Egypt; artists caress the great fanged maws of feathered serpents carved in rock. Poets gaze and murmur phrases about "austere grandeur born of intense emotion," and wonder about the priests they imagine as lean and slant-eyed,

philosophizing about the stars and other things in dwellings cooled by thin streams of running water.

The Indian inhabitants of the Valley of Teotihuacán, descendants of the barbarians that created some undoubted marvels, observe the people who come from everywhere to observe them and their things, and smile with each other as they slip silently from the shadow of one pyramid to the shadow of the other, like the legendary princess who walks at high noon, invisible because of transparent white garments that look like vapor. But when the

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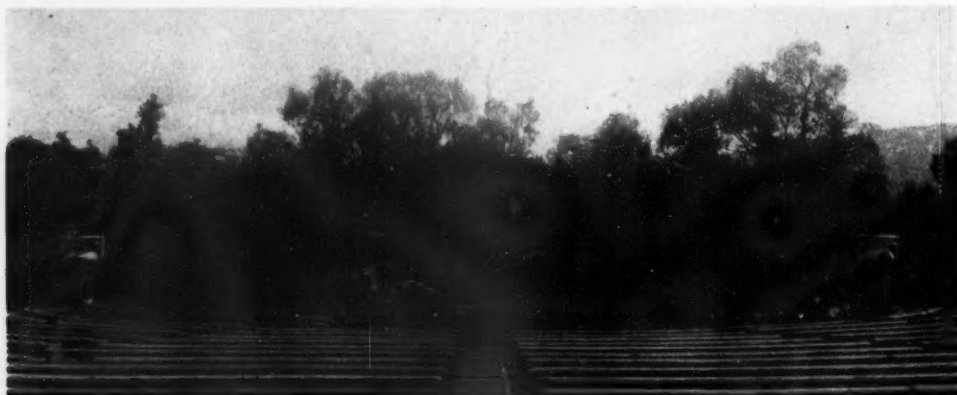
strangers are gone the Indians themselves take the stage.

They take the stage literally, in a theatre like no other in the world. It has the skies for a roof and the Pyramid of the Sun for a background; its complementary scenery is a rock- and tree-tangled hill. The seats are stone benches, carved and decorated very simply by the Indians, very much in the manner of the ruins. And there is, no pit or family circle, nor yet a topmost gallery. The aisles are painted with symbolic designs, also by the Indians. The actual stage itself is a wide grassy terrace, upon which can be built

and a certain timbre of pride in voices deepened by much pain.

This theatre has no pretensions. Peasants built it for peasant performances. They were aided by the Department of Anthropology of the Mexican government—directed by Don Manuel Gamio—which has conducted such a successful experiment of reconstruction and regeneration in this forgotten valley that it has made Señor Gamio and Teotihuacán famous internationally in the world of anthropology.

Upon the plan tested and found adequate, at least, at Teotihuacán, the



STAGE OF THE INDIAN THEATRE VALLEY OF TEOTIHUACÁN, MEXICO

native houses of adobe, corrals for animals, stables, mangers, shrines, altars and all other structures needed in the daily life of the region. There are no artificial aids nor effects.

Actors and audience are Indians; poor, humble people, they say of themselves. Their only heritages of the lost magnificence of the Toltec and Aztec Empires are the rock temples and pyramids; a few folk-customs, tenacious in spite of missionary priests; a spirit of religious fanaticism, lithe bodies,

present educational system of Mexico is in a large part based. It does not permit of explanation in a few words, but the idea is, to quote Gamio, "building a nation upon folk-lore." Or rather, of letting it rebuild itself, helping it to do so, by studying its ways of thinking and feeling from its ways of expressing itself. All this concerns the theatre, for it is a small and beautiful detail of one application of the principle.

The Indian theatre of Teotihuacán has a double mission, therefore. It

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salvages the native traditions that, under the scorn of the whites, have been fast dying out. But, like the system of which it is a part, it plays a much deeper rôle. It must be remembered that the plan is one for regeneration, for development, and not for accumulation: it is not purposed to make a vast human museum. The psychological effect on actors and audience is the significant feature. The Indian of Mexico is ignorant and degraded, but he is not stupid and depraved. A sympathetic appreciation of him and of his things, from his own point of view, so far as possible, goes a tremendous way in establishing his self-confidence. And his self-expression, whether in blankets or songs, or in ideas for better ways of raising maize, is healthy and not cramped and furtive, as has previously been the case. The need for self-expression has not been lost. Nor has the talent for its crystallization.

A proof, a promise and a justification—pompous names for a very simple thing as is this particular theatre. It grew, as Señor Gamio told me, in this way: "When we began the study of the remainder of representative native civilization in the Valley of Teotihuacán, in order to help develop from it a new native civilization, we noted that there was artistic expression, of a very rudimentary sort, and stamped with the seal of religious fanaticism. Dances were held in the churches, lasting eight and ten hours, accompanied by melancholy, monotonous music of very primitive instruments. We also observed that on the religious holidays playlets were performed about seven or eight o'clock at night in small pavilions built in the village plaza, the plays being generally comedies of Spanish religious origin, but very much 'filled in' with native peasants, laborers, harmful and

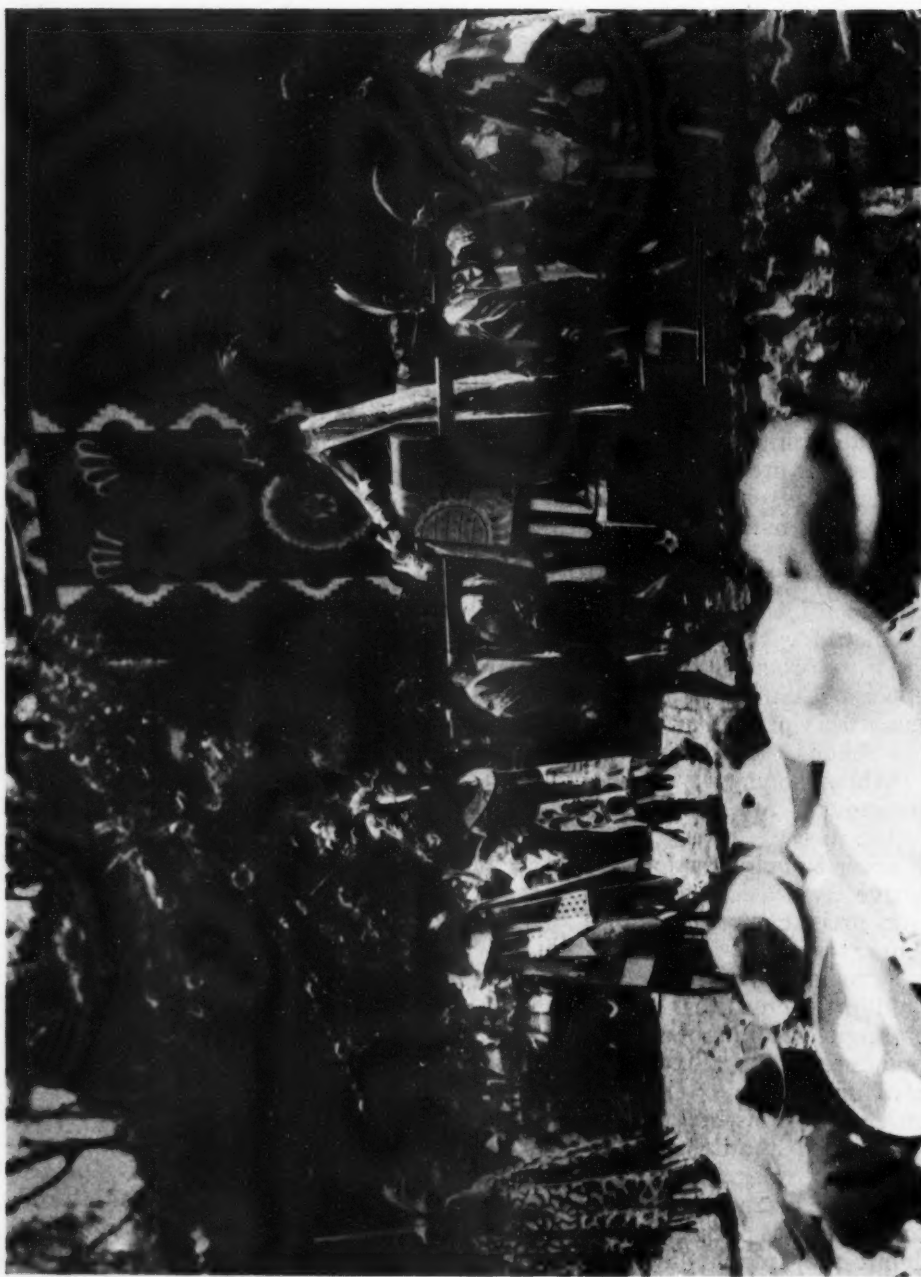
beneficent local animals, and also saints and even the Virgin Mary herself.

"Without violating the local type character of these," he continued, "we have been able to have the dances performed in the theatre, not by saying that they should not dance in the church: but by demonstrating objectively to them the advantages of performing in a theatre. The music was the same, but upon more modern instruments. The dances were synthesized to last half an hour or an hour instead of ten hours. It was a simple step from reality to realism.

"In the plays, we utilized the rich folk-loric material of the region, and from it have taken various motifs. The plays are performed, naturally, by Indians in a setting entirely real, as is the stage of the theatre.

"We also made movies, and the people of Teotihuacán developed remarkable interest and ability in this work. We had a very beautiful Indian girl star in one particular film, but, contrary to Hollywood tradition, she gained no privilege of excessive husbands or excessive salary—her income was exactly one dollar a day. We also presented archaeological reconstructions of episodes during the reign of Moctezuma II, the first of which was *Tlahuicole*."

*Tlahuicole* is a simple dramatization of history, and an amazing illustration of the romance of reality. Two hours away from a Y. M. C. A. and a Gloria Swanson movie, a prince, naked back to rock, one foot lashed to a tree, battles for his life. He has been captured in war, and is therefore destined for sacrifice. But because he is a prince he claims the right of gladiatorial trial. If he, with dulled weapons and in hampered posture, defeats every champion that takes the field against him,



THE HIGH PRIEST FOLLOWS TLAHUICOLE INTO THE SACRIFICIAL COURT, BEFORE THE COMBAT





TLAHUICOLE, THE FOREIGN PRINCE, PREPARES TO FIGHT FOR HIS LIFE

not only is he spared, but he receives homage from the emperor himself, and a royal bodyguard to escort him to his own country.

The priests, anticipating his failure, make ready for the ceremony. Their faces and bodies are smeared with black, and they carry incense already smoking in clay braziers. The emperor, his head crowned enormously with a brilliant fan of plumes and jewels, his body covered with a mantle of humming-bird feathers, arms and legs heavy with gold and jade, is not more compassionate, is not less immobile, than the pyramid itself. But the daughter of the king is more than lightly concerned with the fate of the foreigner. She returns anxiously the brief, intense glances of the fighting giant. Thus the play opens, and thus opened the real drama, four hundred years ago, in the canal-metropolis of Tenochtitlán, which is Mexico City today.

He vanquishes one, two, three champions. Then suddenly an adversary, smaller but dexterous, slips inside the swing of his arm and draws blood from

the breast—for Tlahuicole the giant warrior has gazed for once too long upon the princess. By endurance and courage he wins the contest and saves his life. He has fallen madly in love with Crown of Cotton, the daughter of Moctezuma, and halfway across the lake that separates his kingdom from Tenochtitlán, he turns back, abandoning wives, sons, throne and armies for the sake of one beautiful woman. He demands of the astonished Moctezuma the privilege of citizenship in Tenochtitlán. This he is granted, and with it the leadership of a large portion of the armies, which are just starting out on a campaign against Cosijoesa, king of the Zapotecs.

In the few days of his convalescence from the wound he received in the arena, he has found a friend and sympathizer in Camali, the high priest of the Aztecs, who helps him in his love plans. He secures a clandestine interview with the princess through the aid of Camali, and in the Garden of Birds he declares his love to her, while peacocks shriek and humming-birds buzz approvingly. The lovers vow eternal

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faith and pledge it with gold and jade.

Tlahuicole departs for the war, in which he is dangerously wounded. When he is brought back, in a serious condition, the princess visits him secretly. The delirious man babbles once about his women in Tlaxcala, and this proves once too often. The illusions of the girl shiver to pieces, and her heart with them. Tlahuicole, still an invalid, but quite sane except for his insane passion, woes her fervently and tenderly, and is rewarded by indifference and disdain. Efforts of bewildered priest and warrior alike prove futile.

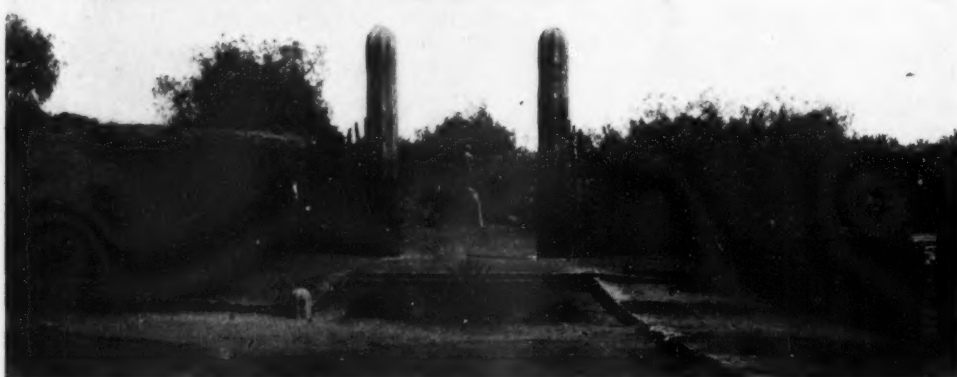
Suddenly a messenger comes from Cosijoesa, the enemy king. It is not war again, because the messenger does not follow the Zapotec customs of declaring hostility: that of anointing the enemy king with black and robing him as if for burial. Indeed, it is a love message. Cosijoesa, while bathing in his lagoon, has seen arise from the waves a beautiful maiden, who said she was the daughter of Moctezuma, and destined to be his wife. She is to be known by the mole on her left wrist.

Crown of Cotton has a mole on her left wrist. Moctezuma, who is pri-

marily a diplomat, therefore takes advantage of the situation and accepts the overtures of Cosijoesa. Due to the influence of Camali, however, at the last moment he orders that Crown of Cotton is not to be presented in the group of princesses from among whom the ambassadors of the foreign king will choose the new queen.

The ambassadors arrive, bearing gifts. They are unable to choose the wife for Cosijoesa, because none of the princesses answers to the description of the girl in the lagoon. Puzzled, they prepare to deliberate. A slave girl is ordered to bring ceremonial pipes and tobacco. Crown of Cotton intercepts and bribes this girl, herself assuming the clothes and role of pipe-bearer. She prostrates herself before the Emperor and his guests, offering the pipes, contriving as she does so that the strangers see her left wrist. They immediately demand the slave girl as the wife of Cosijoesa, and, chagrined, the emperor reveals her as his daughter. He surrenders to her plea and to the circumstances. She prepares to leave for the court of the foreign king.

Camali and Tlahuicole rage. They



ENTRANCE TO THE INDIAN THEATRE, VALLEY OF TEOTIHUACÁN, "PLACE OF THE GODS"

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come to the princess in the Garden of Birds. They cannot understand her perverseness, and one threatens her with the displeasure of the gods while the other woes her intensely and despairingly.

"*Nimi tlaso 'htla melahuac*," protests the prince. "I love you! I love you!" At this moment the emperor surprises them. He immediately orders Camali to be sacrificed, for treachery to his master. The heart of the priest is thereupon torn out and flung to the gods.

"But you cannot tear out my heart," says Tlahuicole, "because already the princess has done so; and you cannot give me to the gods because I am a prince who won in holy conflict."

Moctezuma recognizes the justice of these remarks, and therefore dismisses him with the curse of himself and his people. He is cast out to feed on husks or less, and die.

Tlahuicole wanders, a beggar and a wretched man, while the princess is being wed to the king of the Zapotecs. One day he is amusing himself loading a canal-boat in one of the water streets of the city, with an amazed crowd watching his feats of strength. A

soldier returned from the nuptials greets him, and together they go to the biggest temple. The soldier enters to offer prayers in gratitude for his safe return, the outcast sits on the temple steps and muses, waiting for the soldier in the hope that he, at least, will have mercy. A priest, who has seen the two together, warns the soldier that Tlahuicole carries the curse of Emperor and gods, and that he who helps him or even speaks with him shares the malediction. Terrified, the warrior flees. Tlahuicole flings himself into the canal.

Tragic, indeed, is the story of Tlahuicole; but more tragic is the subsequent story of his race and of all other native Mexican races, who lost everything to the conquerors and gained only a religion unintelligible to them, and the Christian privilege of long and most humble service. Romantic, also, is the story of Crown of Cotton. But more romantic is the realism of the plan for the regeneration of these people, to be surpassed only, as in the theatre which is an illustration of it, by the reality of accomplishment.

*New York City.*

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## AN IMMIGRATION PROBLEM

By GUY E. RHOADES



**T**HE origin and antiquity of the American Indian has been a problem of long standing. Though it is now widely believed that he is the descendant of an Asiatic race which crossed over by way of Behring Strait, the point has never been proved. Nor has it been disproved. The matter has been allowed to rest. The Behring Strait route is tacitly believed in because of its logic. And though work has been undertaken in connection with the problem, it has not been directed towards a field in which certainty one way or the other seems to be a primary feature.

There are several important considerations to be taken into account respecting the supposed northern route of migration, considerations by which all future research in this field should be governed. These are: the speed at which such a migration might be supposed to operate; the probable circumstances of the crossing itself; the cultural level at which the immigrants might be supposed to have stood on their advent to America; and the rate

at which it might be presumed a population would have spread after its arrival on this continent. The treatment of the problem, then, should begin with the first northward movement of the Asiatic migrants, and should end with their firm establishment on this continent.

One has only to consider conditions on the coast of Siberia to be convinced that no people would have migrated northward towards Behring Strait unless forced to by extreme necessity. The farther north one goes the colder and more inhospitable the country becomes. Trees disappear and the whole land grows desolate, rocky, and barren; it appears as one of the most dismal regions upon the face of the earth. It is decidedly not a place inviting human habitation. Those who live in it manage their existence somewhat after the manner of the Eskimo. They live upon the sea and air, hunting walrus, fishing, and killing the sea birds which abound upon the rocky shores.

We can scarcely imagine a people moving into such a country of their own accord. But nations and races are not always at liberty to do as they choose. Starvation, over-population, or the stern hand of a conqueror may force them to take most unwelcome steps. In this case it could scarcely have been





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otherwise. The people who were destined to be the progenitors of the great American race must surely have been refugees. Perhaps they became too crowded, so that the land of their origin could no longer support them. Or perhaps the depredations of some tribe of warriors stronger than they made their lives unsafe. Then a few at a time they would have left and gone the only way open to them, northward and always northward, until they became wandering huntsmen like the Eskimo, nomads alternately of the barren tundra-land and of the snowy deserts.

We speak of the Behring Strait migration as though vast hordes of Asiatics marched in columns triumphantly across the ice, or, failing that, paddled over the narrow strip of water in orderly flotillas. Yet how long it must have taken in reality. Properly speaking it could not be called a migration at all. There could have been no question of wandering tribes moving northward up the Siberian coast. The nature of the country would never have permitted it. Numbers would have starved where a few subsisted—this is always the case in a fierce, antagonistic environment. The migrants, if such they may be called, must have moved independently, in families or very small groups. And in such a way

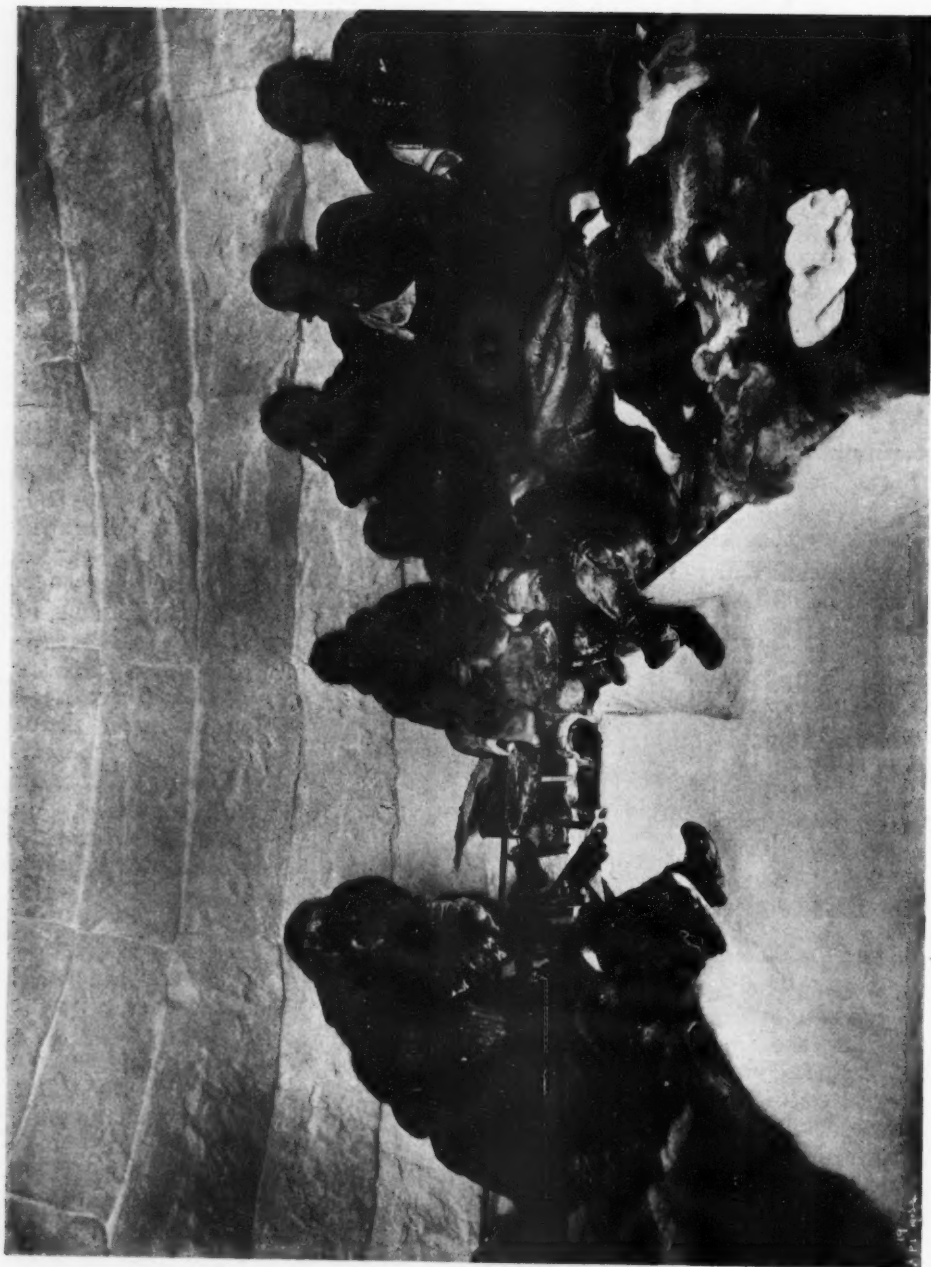
they must have come, a few at a time, to cross the Strait. The crossing itself probably took place quite by chance, when winter hunting led the people out over the ice. Then, coming to the Diomed Islands and landing on the other side, some would have remained. And so it would have continued for thousands of years.

We have every reason to suppose that the culture developed by the migrants in Asia was somewhat similar to that of the present-day Eskimo, though perhaps not quite so finished. Certain it is, however, that they could not have become far advanced materially in a country such as Siberia because of its very limited natural resources. One of the greatest handicaps must have been the absence of timber, for the use of driftwood only would have enforced the greatest economy. In spite of the lack of resources, and owing



to the nature of their environment, it seems fairly certain that these people must have had the sled and the dog. Otherwise travelling would have been a practical impossibility. Also they must have had fire, as without it they would have perished of the cold. We may suppose, then, that they reached Alaska as wandering hunters having a material culture developed with the main idea of supporting them in lands





INTERIOR OF A SNOW HUT. AN ESKIMO HOUSEHOLD

## ART AND ARCHAEOLOGY

which frown upon man's efforts at living.

The point in America where they may have arrived is scarcely more inviting than that which they left. And it would have been quite natural for them to have continued the mode of life to which they had been accustomed. As regards their diffusion, there are several possible directions which they may have taken. They may have gone north along the coast, and then south into the Mackenzie area. They may have gone south, up the Yukon River, and so into the interior; they may have followed the coast southward. Or, as is most probable, they may have done all three things. It is hardly likely that they travelled across country in any direction, for they must have been hunters and fishers of the sea coast. Moreover, the cold of the interior is much more severe than that of the coast, where the sea exercises a tempering influence upon the climate.

Primitive man, wherever he has lived, has left traces of his presence, bits of handicraft, or perhaps only the remains of a camp. It is the task of the archaeologist to find these remains, to study them, and by their means to gain some knowledge of the people whose lives they have recorded. Even wandering tribes leave traces at nearly every camping ground, though occupied only for a night. Articles have been dropped and lost, to be recovered centuries later by the field archaeologist.

The most noteworthy piece of archaeological research on the northwest coast of America was carried out at the end of the last century by the Jesup North Pacific Expedition. One of the objects of this expedition was the investigation, and if possible the verification, of the supposed Asiatic origin

of the American Indian. But the results relating to this problem were practically nil, and the question remains unsettled. One of the chief reasons for this disappointment lay in the fact that a very difficult field was explored; and though it yielded ex-



COPPER ESKIMO USING BOW DRILL WITH MOUTH  
PIECE BEARING

tremely important data, these did not bear upon the origin of the Indian.

One of the deficiencies of archaeological research in this part of the world is the practical impossibility of determining the age of finds. Most of the exploration has been carried out in

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shell-heaps, or kitchen-middens. Even if it be assumed that these heaps are refuse accumulations of shells thrown away after the fish had been extracted—and this is not always a safe supposition—we are as far as ever from being able to estimate the age of the tumuli. We have no means of finding out the size of the population which



ESKIMO WOMAN AND CHILD

may have inhabited a site, nor do we know how great their shell-fish eating propensities may have been, so that we cannot tell how long it took a heap to form. Besides this, there is, in the majority of cases, no means of discovering what length of time has

elapsed since a heap reached its ultimate proportions. In a few fortunate instances this difficulty may be overcome by counting the rings of annual growth in trees which may happen to be standing on the mounds. But such cases are the exceptions and not the rule. And so serious are these two objections that from a chronological viewpoint shell-heap excavation is generally worthless.

Nearly all the artifacts found in the shell-heap excavations of the Jesup expedition have their parallels in the culture of what is known as the northwest Coast Area, starting north of Washington and running up into southern Alaska. Indeed, many of the articles exhumed were identical with those of the more durable materials—stone, bone, antler and so forth—made by the recent Indians. Nowhere did a separate ancient culture seem to be indicated. And nowhere was there any positive evidence tending to prove a cultural evolution from a more primitive stage to the modern.

It seems that if we are to solve the Behring Strait migration problem, and if we are to gain some idea of northern North American chronology, we must turn to another field. Our researches must be pushed farther northward and nearer to the supposed point of crossing. Moreover, a different sort of investigation must be carried on if we are to gain any certain knowledge. Nearly everyone is familiar with the remarkable and comparatively satisfactory results attained by European archaeologists in cave and rock-shelter exploration. The possibilities in this field are great, for a cave offers itself as a natural shelter for the living hunter, a natural sepulchre for his dead. Besides this, there is a limitation to the number of people who may

## ART AND ARCHAEOLOGY

have inhabited a cave or an overhanging rock-shelter. Thus one of the difficulties of shell-heap time-estimation is absent here. Also in such places there is usually some opportunity for the archaeologist to call geology to his aid in gauging the age of remains.

The geological conditions on both sides of Behring Strait seem to show that there has at some time been a sinking of both shores. This seems to have been the case all along the north-west coast of America, for it is indicated farther south by the indented seaboard, with innumerable fjords and outlying islands, the valleys and peaks of former mountain ranges. But in the north the coast seems to have been smoothed off by more recent deposits. This appears to have been the case on the Siberian side as well. Indeed, it is credible that some time in the past a land bridge connected the two continents where Behring Strait afterward opened. Since then both shores seem to have remained stable, so that the land which was above water when the Asiatic migrants moved slowly into America is still so. In the face of this we need not fear that even the earliest traces of man have been submerged on either side.

There is only one noteworthy record of cave exploration carried out anywhere near the region of our inquiry. A paper by William H. Dall, published in 1877 by the United States Geological Survey, contains an account of excavations made among the shell-heaps, caves and rock-shelters of the Aleutian



islands. These researches were unfortunately incidental, being carried out only while weather conditions ren-

dered ordinary surveying operations impossible. But in spite of the fact that the work was necessarily far less complete than might have been desired, some very important evidence was brought to light.



COPPER ESKIMO FISHING THROUGH A RIFT IN THE ICE. THE GOGGLES ARE TO PREVENT SNOW BLINDNESS

Throughout almost all the excavations three layers of stratification were recognized. These layers were marked off from one another by complete changes in the types of food animals of whose remains they were composed, and by the cultural relics, weapons and tools, which were found within them. Dall interpreted the three strata as representing three culture stages which, beginning with the lower layer, he called the Littoral, the Fishing, and the Hunting Periods. The first or lowest layer was formed almost entirely of the spines of echinus, the sea urchin. This



## ART AND ARCHAEOLOGY

animal, though not itself edible, possesses large ovaries containing minute edible eggs in great quantities. On top of this layer was one composed of the bones of fish, a few of birds, and a certain amount of shell material. The third stratum, representing the hunt-



ESKIMO AND DOGS

ing period, was made up of the bones of mammals and birds, with a certain amount of other refuse.

The cultures represented by the remains in the first two layers seem to have been very primitive. The implements are crude in workmanship and there were no traces of fire. In the third layer, however, conditions appear to have changed considerably. Habitation is indicated by excavations for semi-subterranean houses, which Dall thought must have been built of wooden or whale-rib framework set over a hole dug for the foundation. The framework, he assumed, was covered with grass and the whole turfed over very much as in the recent Eskimo houses. In the upper layer also the artifacts show finer workmanship, somewhat like that of the modern Eskimo, but less finished. Moreover, lamps make their appearance, proving for the first time the use of fire. Ornaments and traces of articles of Eskimo pattern to be worn on clothing show a great rise

above the level of those who inhabited the sites during the first and second periods.

One of the most notable discoveries was made in the exploration of a cave. In the lowest layer of its floor a skeleton was found. The bones were unfortunately so far decayed that only the skull was preserved. The stratum in which the skeleton was found, buried after the Eskimo fashion, Dall attributed to the fishing period; but he appears to have drawn no conclusion respecting the race to which the remains may have belonged. Various human remains were found in rock-shelter and other excavations, but these gave evidence of a more recent date.

The main conclusions which Dall reached as a result of his investigations may be summarized as follows:

I. The Aleutian islands were populated at a very remote date.

II. The population was not permanent, or at any rate at all sedentary, until the last period.

III. The progress of culture indicated by the layers was steady and suffered no retrogressions.

IV. The people who first populated the islands were culturally closer to the lowest grades of the Eskimo than to the modern Aleuts.

V. The population entered the chain of islands from the east.

VI. The remarkably sudden changes in the cultures of the three periods were probably due to invasions from the mainland of people who had opportunities for more rapid development than their insular neighbors.

Most of his conclusions are in accord with what we have been led to suppose. It was certainly to be expected that the earlier culture of a people moving southward from Behring Strait would have had a close resemb-



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lance to that of the Eskimo. It was already believed that the process of migration and population covered many thousands of years. The influx of tribes from the east of the Aleutians fits in with these impressions, for it is scarcely to be expected that migrants could have come from Siberia direct, since the stretch of water on that side is wide. Moreover, it would have been quite natural for a people wandering in small groups to have moved into the islands on their way down the coast; and such people could certainly not be expected to lead sedentary lives.

On the other hand, the absence of all traces of fire and clothing during the first two periods seems inexplicable. It is difficult to believe that a people who came, or whose ancestors came, from a very cold region could be without warm clothing or that they should have no knowledge of fire. They may, of course, have risen at dawn and retired at night, thus dispensing with the need for light. But that would scarcely have kept them from freezing

to death. There is also the question of the successive invasions supposedly indicated by the marked changes in culture. This seems like an excellent theory evolved for the purpose of dodging inexplicable facts. If those higher cultures existed on the mainland they must be found before they can be accepted.

There seems to be little question as to the possibilities awaiting the investigator in this northern region. But the work must be carried farther north and be more extensive.

The investigation, to be final, must be carried to the Siberian shores of the Strait. There we may expect to find a culture similar to the earliest remains on the American side. The field of cave exploration must not be overlooked, for things walled-up are immune to the elements and dating is rendered easier. But whatever the outcome of such researches, positive or negative, they would settle definitely immigration problems in so far as it relates to Behring Strait.

*Ottawa, Canada.*



# TURQUOISE MOSAICS FROM CASA GRANDE

By JOHN W. HUFFMAN

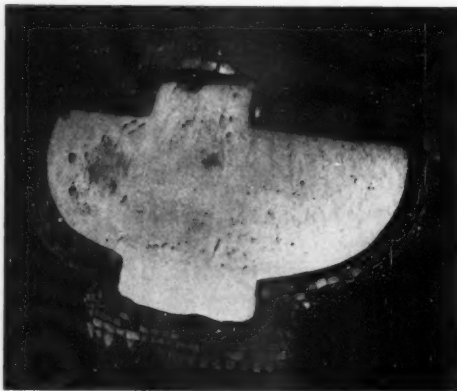
THE Casa Grande culture, in the Salt River and Casa Grande valleys of southern Arizona, has yielded numerous articles of archaeological importance, from the time Cushing made the preliminary excavations at Los Muertos. Recent additional discoveries, in the shape of three magnificent pieces of turquoise inlay or mosaic work, found at the Casa Grande National Monument, have proved still further that the artisanship of the prehistoric peoples who once inhabited this region was equal to that of any of the other Southwestern cultures, and approaches even that of modern times in beauty of design and workmanship.

Mosaic or inlay work of turquoise and other materials is not unknown in the prehistoric cultures of the Southwest, but because of its friable nature is seldom found in a satisfactory condition. Never before, however, in the Casa Grande group has such material been uncovered, with the exception of an isolated fragment reported by Dr. J. W. Fewkes in the Twenty-eighth Annual Report of the Bureau of Ethnology. He states: "A shell fragment bearing on the back remains of rows of turquoises was also found at the Casa Grande. Although it would appear from several broken specimens that

turquoise mosaics representing animals were not uncommon in the Gila-Salt region, it is doubtful whether these remarkable objects were manufactured in Arizona."

Pepper, in the "Anthropological Papers of the American Museum of Natural History," on Pueblo Bonito, New Mexico, mentions numerous articles of inlaid work, most of which were in a fragmentary condition. He sums up: "Their mosaic and incrustated

ceremonial pieces, as shown by the mosaic basket, the inlaid scrapers, the hematite bird, the lignite frog, and many other objects, are indicative of the skill of their artisans and the advance of their arts as applied to objects of a ceremonial nature. Nowhere in the Southwest have there been found masses of



LARGER OF TWO TURQUOISE MOSAIC BIRD FIGURES FROM CASA GRANDE.

turquoise beads, pendants and inlays as are uncovered in Room 33 [of Pueblo Bonito]. Living but a short distance from Los Cerillos, where most of the turquoise was no doubt obtained, the supply was unlimited and the love of this particular stone prompted the dwellers at Bonito to carry on extensive quarry work in this particular formation."

The articles found at the Casa Grande were uncovered during the course of repair work on the walls of

## ART AND ARCHAEOLOGY

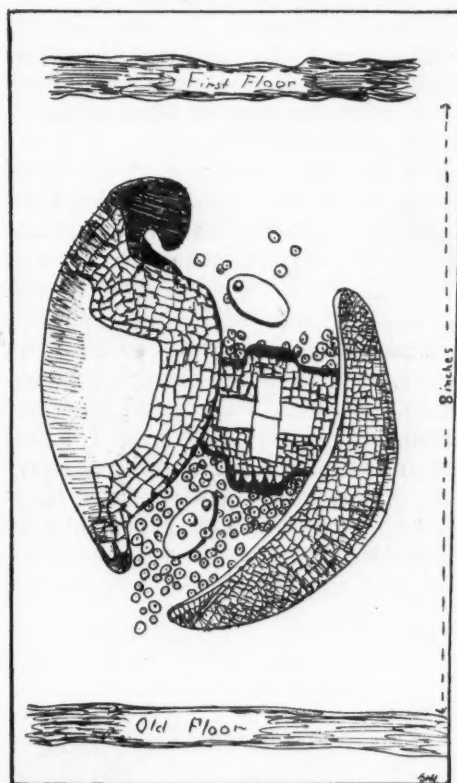
the rooms in what is known as "Compound A," or the central group. In this it was necessary to go below the floor level, which developed an interesting condition. In many places the upper or newest floors were not placed on the desert level but showed, instead, several different periods of habitation as marked by two, and sometimes three, floors. In the oldest, or northeast cluster of rooms in the compound, between the last floor and the one beneath it, in the southwest corner of the fourth room opened in the above manner (designated in the Fewkes report as Room E of the Northeast Building), a caché containing two mosaic bird designs, an inlaid or mosaic turtle, two pendants of well matched turquoise and 980 shell beads were found.

The larger of the two birds measures  $4\frac{1}{2}$  inches from the tip of one wing to the tip of the other, and  $3\frac{1}{2}$  inches from the end of the head to the bottom of the tail. It is inlaid with 492 pieces of turquoise, each individual piece of which averages from  $\frac{3}{50}$ ths to  $\frac{12}{50}$ ths of an inch square. These are beveled on their four bottom sides, forming pyramidal shapes, enabling them to fit tightly against their neighbors. This bird was constructed by first preparing a wooden base, in rough outline of the desired dimensions, then covering this base with wax, or with the gum of some tree, possibly pine, in which the turquoise were embedded while the gum was soft. In the center is placed a piece of pink sea-shell forming a raised decoration, around which the turquoise is inlaid as a border.

The second bird design is smaller in size, being  $2\frac{3}{4}$  inches from wing-tip to wing-tip, and  $2\frac{1}{4}$  inches from the top of the head to the bottom of the tail. It is set with approximately 250 small

pieces of turquoise, and the central *motif* is carried out by four pieces of shell rather than one large one, as in the larger specimen.

The turtle was constructed in a different manner, in that, instead of using a wooden base for the gum, a large round sea-shell was used, on which the gum was applied and on which 1129 bits of stone, somewhat



CACHE PRIOR TO EXCAVATION. BIRD AND TURTLE FORMING CONTAINER FOR SMALLER ARTICLES.

larger than those in the other designs, were set. The turtle measures four and one-quarter inches in diameter.

With these, as was mentioned, were found two perfectly matched turquoise

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pendants and over nine hundred shell beads. The pendants are an excellent quality of light blue stone, well polished, flat in shape and a little over an inch in length. The beads are of at least two different graduations, forming apparently strings of two different sizes, one a little less than one-fourth inch in width, the other slightly more. They are made of a high grade of red shell, very hard and well worked.

When uncovered, the two largest specimens—the big bird and the turtle—were upright, resting against each other, with the smaller objects placed in the pocket between them.

For the first time perfect pieces of mosaic work of large size have been found in the Southwest, and it is not too much to say that these are the most beautiful objects ever removed from any excavation in this region. Pepper's specimens are, according to his own report, in a badly disintegrated condition. Fewkes had found but one fragment, and that broken. If others have been discovered they have never been mentioned. The present ones, with the exception of a few bits of turquoise which were found at the time and easily replaced, were in the

same condition as when they were buried under the floor by one of the original inhabitants of the Casa Grande at least eight hundred and possibly two thousand years ago. That they are symbolical in nature there is little doubt. It would appear from a close study that the birds were intended to represent eagles (or perhaps parrots, since the coloring is green, the head thick and the wings stubby), and that these were the fetishes of different clans. Where the turquoise came from can only be conjectured, but it is presumed that it was obtained in trading from the New Mexican aborigines, taken to the valley on the Gila river, and then worked down and arranged in the mosaics with the shell that had come from the Gulf of Lower California.

It is felt that these bits of artistry of the Casa Grande culture show the people to have been either the equal or in advance of the other tribes in the Southwest in the making of mosaic work of this type. Certainly they add an important step toward a complete understanding of the symbolic, artistic and trade-relation conditions of the group as a whole.

*Blackwater, Arizona.*



# AN ARIZONA CLIFF-DWELLER'S SHAWL

By JOHN M. BREAZEALE

IN the summer of 1923, two young men, Robert and Welford Rupkey, while exploring an ancient cliff dwelling on a mountainside near the Salt River, in Gila County, Arizona, unearthed a small burial case that contained the mummified remains of an infant. The cave in which the case was

the head of the infant, was found a lace jacket or poncho.

Many specimens of primitive lacework have been found, but probably none are in such an excellent state of preservation, and none show such beauty of design and execution as this specimen. We can only speculate as to why this exquisite piece of textile was buried with the infant. The woman who owned it must have been a person of high rank, and it was probably her most precious possession—an heirloom, or perhaps a wedding garment. In her grief her desire was evidently to give her baby the best she had.

It is very difficult to describe the design and the method of weaving of a piece of lacework such as this, and a better idea of the beauty of this specimen can probably be obtained by re-

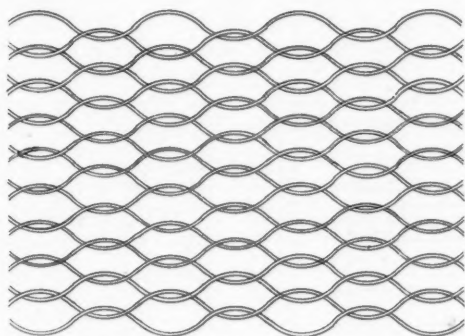


Fig. 1

found was high up on the side of a cliff, and the case was covered with debris that had fallen upon it from an overhanging wall. The young men carried the case home, and except for a casual examination, little interest was attached to the find, until a few months ago, when it was brought to the University of Arizona and presented to the State Museum.

Upon examination, the outside of the case was found to consist of a plainly woven, shallow, rectangular basket, which had been cut in half and the two parts brought together in such a way as to completely cover the child. The infant was wrapped in a large piece of cotton cloth, which is an excellent specimen of prehistoric weaving. However, rolled up in a tight bundle, under

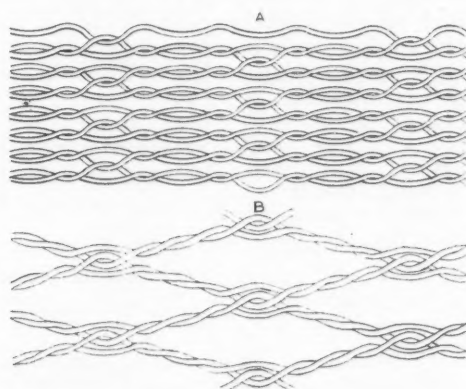


Fig. 2

ferring to the drawings, rather than to the attempted description. The garment is large enough for an average sized adult. It was woven in two pieces, front and back. These two



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parts were knit together up the sides and across the shoulders, openings being left for the neck and arms. It was, therefore, made to put on over the head much like a Mexican poncho.

The yarn used was spun from a short staple cotton, known to-day as the "Moqui" variety, which was in common cultivation among the cliff dwellers. The thread was two-ply; that is, it was composed of two strands that were spun separately and then twisted together.

The manner of weaving is often referred to as "coil without foundation" and is made without loom or warp. Only one thread at a time is employed. This one thread is either spliced to the next or else the threads were long enough to be carried from the bottom to the top and back again, the ends terminating in the fringe at the bottom of the garment. No knots or irregularities appear, so if the threads were not long enough to reach from the bottom to the top, the weaver must have been very clever at splicing the ends together.

In beginning the weave of the back, for example, a thread was taken that was approximately twice the length of the garment. This thread was then doubled and loosely twisted. Beginning at the bottom, with a second thread, every second loop that had been made by twisting the first thread was picked up and the second thread

was drawn through these loops until the top of the piece was reached. The second thread was then doubled over and carried back toward the bottom, and every loop that this second thread had made while it was being carried to the top, was picked up. The details of this process are shown in Fig. I. When repeated over and over again, and the threads drawn firmly together, this work formed the regular weave or body of the pattern.

In picking up the loops, the weaver probably used some kind of bodkin, or possibly she knew how to wax down the ends of her threads to a fine point, and in this way she might have worked without a bodkin.

The process that was used in the formation of the open-work or pattern is very similar to that in common use in crocheting or knitting. Everyone who knits knows how to drop stitches in order to be able afterwards to pull out open-work or figures,

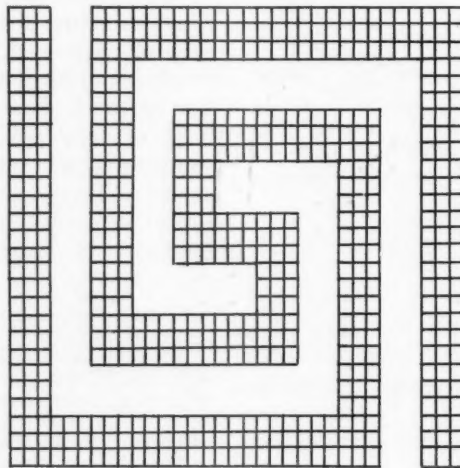


Fig. III

and this primitive woman made use of this same principle in the formation of the Grecian fret and the other figures of the design. Her manner of doing this is shown in detail in Fig. II. In crocheting, a certain number of stitches is usually omitted in order to make open-work or patterns. In knitting, however, in order to get such an effect, a thread is given an extra loop around the needle, which creates an error in the stitches which has to be taken care of later by narrowing—that is, by taking

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up two stitches instead of one. This primitive weaver had no crocheting or knitting needles, and in working for the desired effect she adopted a method that might be considered as half-way between the two, or partly knitting and partly crocheting. As seen in Fig. II-A, in carrying the thread upward, she dropped three stitches; then she picked up the fourth; then she dropped three more stitches and picked up another loop; and so on, until she reached the top of the pattern. In bringing the thread back to the bottom, she was therefore obliged, in each opening, to loop the thread four times around the one that she had just carried up. She selected the number three, because it was necessary to have an odd number of stitches, in order to have a middle loop that could be picked up by the next thread. If she had used an even number of stitches, her design would have been irregular when it was drawn out.

If partly drawn out the openings that were made in this way would assume diamond shapes, as shown in Fig. II-B. When fully drawn out, however, all of the openings are square, and by a skilful placing of these small squares, the entire pattern was woven in.

The large spirals, shown in Fig. III, were made from these small squares, but the body of the Grecian frets was woven in the regular weave, as is shown in Fig. I, and these were surrounded by open-work in order to give them prominence. The complete design of the back is shown in Fig. IV.

Upon a careful examination of the finished pattern it will be seen to be composed of smaller designs—that is, the design may be extended indefinitely in all directions. The weaver evidently selected the portion of a large pattern which suited her purpose,

and wove it into this garment. This large pattern might have been only a mental concept, yet it could readily have been a blanket, a larger piece of textile, or even a piece of pottery. An elaboration of this large pattern, as it might have been, is shown in Fig. V, with an outline of the back of the jacket drawn around as much of the pattern as was actually woven.

It is difficult for us, at this date, to picture a primitive woman as having the ability to conceive of such an elaborate pattern as is shown in this work of art. The interesting feature of it is that art is the same throughout all ages, and we have the evidence that, after this primitive artist conceived this design, her manner of executing it was very much like that which would be used at the present day.

The true artist always finds means of expression. It is a fact that in all branches of art the greater the difficulties, the more perfect will be the final product. This woman had the



Fig. III

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first requisite of artistry—a desire to express her emotions. We know that she probably did all of the work herself. She raised her own cotton, she pulled the short lint from the seed by hand, and she spun the yarn in an exceedingly primitive way. In weaving the textile, she had a thin strip of

fore her. While her handiwork may be nothing short of the miraculous, she has the advantage of a loom and a warp foundation; she works squarely across the pattern, and her work consists largely in contrasting colors. The Cliff woman who wove this piece of textile had nothing but a thread, a

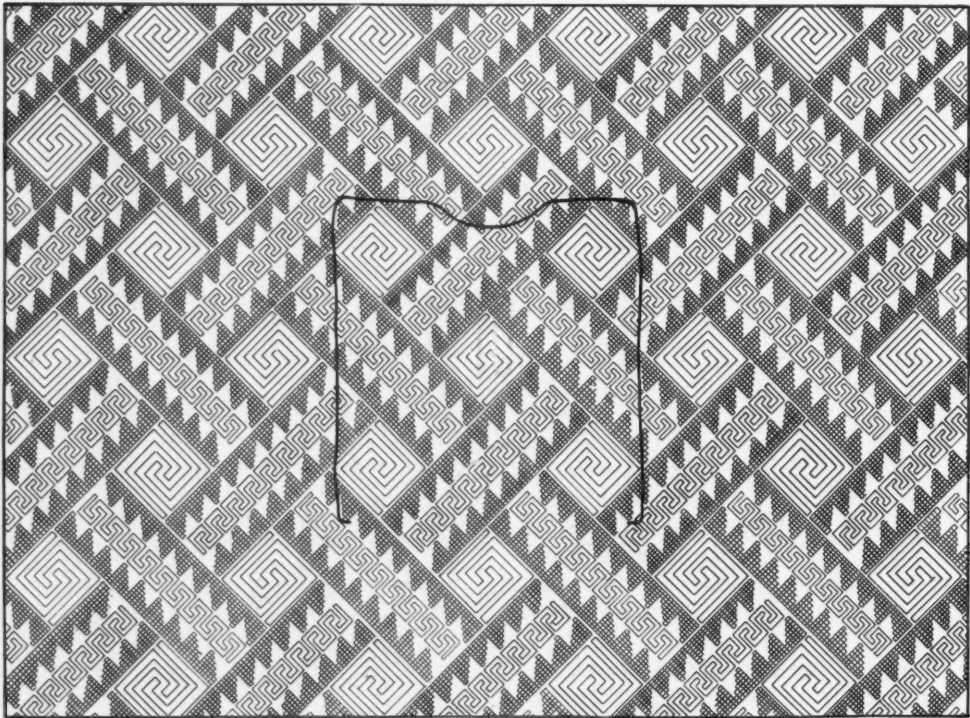


Fig. 7

bone or a *suhvaro* thorn for a bodkin; and it probably required many, many months of hard work before the piece was finished. When we consider all this we can form some idea of the impulse that prompted her.

The Navajo woman, when she sits down before her crude loom, in all probability has a mental conception of her finished product standing out be-

thorn bodkin, and a desire to express herself. She made her designs by alternating her weave, and she carried her pattern, not squarely, but diagonally across the piece. She has even eliminated all traces of work; there are no knots or irregularities or loose ends. Surely her art seems even finer than that of the Navajo.

*Tucson, Arizona.*

# THE APOSTLE ISLANDS INDIAN PAGEANT

By VERA BRADY SHIPMAN

**N**O MORE fascinating study in American aboriginal folklore can be imagined than the tracing of names and their relation to the peoples or customs who bear them. And when, as sometimes happens, a tribal name takes on added significance because of annual ceremonies, the interest in it is materially heightened. It is frequently impossible to trace a name or word back to its sources—to discover the circumstances which brought it into being. That, however, instead of detracting from its effect, adds the charm of mystery and age to its other qualities.

Up at "the Top o' Wisconsin," along the sombrely wooded shores of icy Lake Superior, live the Chippewa Indians. They are a sturdy folk, forest bred. The soft whisper of the sighing pines and the chill roar of the northern blizzard are familiar sounds to their keen ears. The leap of the game fish, the fresh track of big game, the clear piping of the brilliant northern birds, have been their joy for centuries. It is easy to see them as they were before the white man invaded the forest silences of their

region—hunters, fishermen, canoeists of rare skill and daring, athletes delighting in the lusty, competitive sports that developed warriors of mettle and endurance. Today the warrior has changed with the times into a placid

farmer, the hunter into a store-clad citizen like his white brethren. But in his heart lingers the primeval call of the wild, the deep, unconquerable racial feeling that endures through life. His children may—and do—attend the white man's schools; he himself has adopted the white man's garb and speech and ways; but beneath all this glimmers the spark of old, which finds expression every August in the striking pageant of the Apostle Islands. Chippewa folklore,

though of course

related by tribal and linguistic affinity to that of the Algonkian stock in general, has always in modern times been interwoven with the civil and Jesuit history of early French days in this region. The name Chippewa is a native contraction of *Ojibway*. Traced back a little farther we find *ojibway* to be the verb meaning "to roast until puckered up"; formed by *ojib*, "to



"THE PRIMEVAL CALL OF THE WILD"



## ART AND ARCHAEOLOGY

roast," and *ub-way*, "to pucker." Tradition declares the name to have been derived from the peculiar, puckered seams of the moccasins worn by this tribe. For a people to go down in history bearing a name derived from its footgear is an interesting commentary upon the importance the smallest things sometimes assume.

Some historians aver that Nicollet, the French trader, first encountered the Chippewas at La Pointe, now a quaint little village at the southwestern extremity of Madeleine—the largest of the noted Apostle Islands—which lies at the northern end of Chequamegon Bay, where it opens into Hiawatha's "Big Sea-Water"—Lake Superior.



WHEN THE INDIAN HOUSEWIVES FORSAKE THEIR KITCHENS EACH AUGUST

Local tradition calls the Apostle Islands the birthplace of the Chippewas. Père Allouez found them there in 1665, and Marquette and Joliet in about 1670, when those two rugged explorers landed on the shores of Chequamegon near the present site of Pageant Park, at Bayfield, Wisconsin.

Every August, to keep the old verbal traditions alive, to commemorate the ancient hunting grounds and sport fields and clashes with their enemies, the Chippewas come by families and

scores and hundreds from the Reservations of Upper Wisconsin—Odanah, Reserve, Lac du Flambeaux and Red Cliff—to live over again in their annual pageant the days of long ago. Forsaking their homes for wigwams of bent saplings covered with birchbark and skins, they don their war bonnets, beads, and buckskin, to show tomorrow's American the outstanding figure in romantic history—the true Indian. They play their tribal games. They picture love, peace and war. On the shore of Chequamegon Bay, in a vast natural amphitheatre surrounded by eight hundred acres of woods, the play is given. There are no visitors' bleachers. They sit on the grassy hillside. There is no curtain. The changes of stage setting must be visualized. There are no lighting nor scenic effects save those of Nature, with skylines of dark, mysterious pines and blue water.

The pageant story is written, staged and directed by Otto A. Reetz, an instructor in history and sociology at Whitewater (Wisconsin) State Normal School. Theodore Steinmetz, a well-known middle-west band-leader, assisted by a thirty-piece "Northwoods Band," is the musical director. A two days' presentation depicts the Indians before and after the coming of the white man.

The opening scene every day is a processional, four hundred Indians in aboriginal costumes striking the deep tonic note of the composition. Behind the Chippewas, brave in feathered bonnets and beaded garments, follows a troupe of an hundred ballet dancers. The seventeenth century English and French *voyageurs* and traders, trappers and explorers, missionaries and camp-followers, two hundred strong,



## ART AND ARCHAEOLOGY

add their ominous prophecy of what was to come to the natives. The greatest care has been taken to have the costumes accurate, the weapons and accoutrements free from any anachronism. Soldiers, Indians, settlers, ponies, dogs, and covered wagons fall in behind the Steinmetz Band, and march solemnly from the forest village of an hundred tepees to the eight-hundred-acre pageant grounds. There the procession disbands and the actors take their cues for the historic episodes.

Between the scenes of the two-day Pageant, with its eight spectacles or acts, come special music and ancient Indian sports—among them the very old native game of lacrosse, played with furious abandon. In the old days the warriors put on their war paint and formed sides, "often eight hundred to a thousand strong," placing their goals from five hundred yards to half a mile apart. Medicine men acted as umpires, and the squaws, armed with stout switches, beat and yelled their braves into a frenzy of excitement and endeavor. Canoe battles on the icy waters of Superior lend their savage atmosphere. And when night has fallen softly over the gleaming lake, still another phase of Indian culture is set forth in the form of an elaborate Indian opera.

The summer pageant visitor, as he watches from the hillside, feels the spirit of dramatic intensity which makes him a *voyageur* among *voyageurs*; a priest among missionaries; a fur trader in a rich fur-laden country. He hears the war whoop of old as the Indians peep over the hilltop, and feels such a thrill of horror as our forefathers must have experienced three hundred years ago, on that same ground.

There are famous Indians taking part in the pageant each August in



SUCH A MAIDEN WAS MINNEHAHA

Upper Wisconsin, Indians who are lawyers, lecturers, ministers of the gospel. There are college-trained Indian girls who imaginatively enter (like Alice in Wonderland) into the pageant with the thrill of a child acting a charade. There are fathers whose fathers before them were leaders of their men. To them, the pageant is more than a play—it is a ritual in its solemn purpose of telling the Chippewa's own story in his own way. And the visitor privileged to witness the spectacle reads with breathless interest from a book not dead but pulsing with life and emotion, whose every character is full of the spirit of two worlds, the past and the present. It is the Book of the Indian of the North, dramatic and overflowing with color and zest.

## WILLIAM CURTIS FARABEE

ANTHROPOLOGICAL science has lost a valued worker. Devotion to the cause of knowledge has cost another life and checked the inflow of contributions to our information about uncivilized peoples. Dr. Farabee's death brings out strikingly the fact that science has not yet dowered man with immunity from disease in the tropics, and that many of these tropical maladies baffle the uttermost resources of our medical experts.

William Curtis Farabee was born February 7, 1865, at Washington, Pennsylvania, and took his doctor's degree in philosophy at Harvard in 1903. For the next ten years he remained in the anthropological department at Harvard, and had charge of the de Milhau-Harvard expedition of 1907-9 to the Amazon region of South America. His report on the Peruvian Indians is regarded by anthropologists as a model of contents and arrangement.

In 1913 he was appointed Curator of the Section of American Archaeology and Ethnology in the University Museum, Philadelphia, and immediately took an expedition out which explored what, after 433 years, was still virgin territory, covering a large unknown area in southern British Guiana and northern Brazil, as well as the little known region south of the Amazon. His excavations on the island of Marajo

yielded a large collection of pottery, and his studies of the Conebo Indians another. Neither hardships nor illness deterred him from carrying his work to a triumphant conclusion, one of the results being two great volumes, "The Central Arawaks" and "The Central Caribs." These gave the world its first accurate knowledge of thousands of miles of previously unexplored territory, and of Indians many of whom had never seen a white man before. While

he was in the Barbadoes recuperating, he met Theodore Roosevelt, a fellow explorer of South America, and a warm and lasting friendship sprang up between these enthusiastic nature-lovers.

Several years later the tropics again called, with the insistence only those who know them can understand. In 1922 the Museum sent an expedition under his direction to southern Peru, where the strain and hardship of the work planted the seeds of

his final illness. Barely escaping with his life, he returned to Philadelphia in 1923. There it was soon evident that the anemia which was the ultimate cause of his death had progressed too far to be checked. The heroic explorer died at his birthplace on June 24.

During the term of his connection with the Museum, Dr. Farabee was the recipient of many high honors. He was

*(Continued on page 96.)*



## NOTES AND COMMENTS

The *Kansas City Star* recently gave the first and second pages of its Sunday Magazine to a splendid colored reproduction of Van Dyck's "Lord Wharton" and an intelligent, human critique of the painter himself. If the daily and Sunday papers at large only realized that a healthy appetite is as easy to create as a vicious one, and is far easier to feed, we should the sooner have that generally educated public taste we now so conspicuously lack.

Press reports from Baku state that the Azerbaijan Archaeological Society is hunting for the "buried loot" of Alexander the Great in the vicinity of Andrievka, 65 miles from Baku. The basis of the hunt is the familiar secret map, this time stolen from no less a personage than a Sultan of Turkey. There is a local legend declaring that during the mutiny of B. C. 331, in the Persian campaign, the Conqueror buried the royal treasures, army paymasters' gold, and all his previously captured loot, to save them from the mutinous soldiery.

A recent important art sale in Paris disposed of the noted Michel Levé collection. On the first day the sales of paintings, furniture and Chinese pottery brought a total of almost four and a half million francs. Among the paintings which changed hands were two Watteaus, each of which fell just short of half a million francs. Fragonard's "Head of a Philosopher," on the contrary, sold for more than a third in excess of the 300,000 francs anticipated.

It is credibly reported from Mexico City that miners have discovered, in what is regarded as an ancient cemetery, several gigantic skeletons approximately twice the height of present-day human beings, ranging from ten to twelve feet in stature. The remains were discovered in a seated position, the heads bent slightly forward, the knees drawn up to the chin in each instance. The Mexican Department of Anthropology is said to have sent competent investigators to the spot, which is expected to yield material of value in determining the ancestry of the present Indian population of the State of Chihuahua, where the find was made.

Parts of the marble facing of the walls, and the plinth of the Holy Sepulchre in Jerusalem, are reported bulging so seriously as to endanger the permanence of the shrine. Repairs will be effected jointly by the government and the various religious communities which share in the sacred structure.

Columbus discovered America at a total cost for equipment, subsistence, pay, etc., of approximately \$7,200, if the figures exhumed from the archives of the city of Genoa are correctly interpreted. The Admiral's pay is declared to have been \$320 a year, just twice what his captains received. The seamen received about \$2.50 a month.

Laborers recently preparing for the restoration of Sherburne Abbey, Dorset, dug up a massive stone coffin identified as that of Ethelbert, King of the West Saxons, who died in 865.

Professor Maiori, in charge of the government excavations at Pompeii, is quoted as saying the recent dis-

covery on the Street of Abundance of a remarkably preserved statue of Apollo, six feet in height, is one of the greatest, archaeologically, in years. The figure, an exquisite example of the finest Greek workmanship, has been placed in the Naples Museum.

The Parian Chronicle, that priceless key to Greek chronology, which for three centuries has reposed in the calm of the British Museum, is being slowly defaced by the British climate and atmosphere, the lettering on its snowy surface showing distinct traces of suffering the same fate that has overtaken innumerable other invaluable glyphs brought from the Levant and exposed to the ravages of damp and coal smoke.

A New York City art dealer who recently purchased Raphael's portrait of Giuliano de' Medici from a Berlin connoisseur was promptly notified by the City Council that they had appealed to the Prussian Ministry of the Interior to forbid its exportation as one of those "nationally valuable works of art which may not be removed from the country."

Dr. Clarence S. Fisher, who last January resigned his curatorship of the Department of Egyptology, University of Pennsylvania Museum, and joined the staff of the American Schools of Oriental Research, is to undertake large-scale systematic exploration of the historic sites of Palestine and Syria. The plan worked out is designed to assist small colleges to engage in work under the most favorable auspices in this field without interfering with their independence. By placing at their disposal the large resources of the American Schools, and cooperating with them in the paralleling of effort and research, Dr. Fisher hopes to make important progress in building up the detailed archaeological history of the region.

Excavations at Sakkara, Egypt, have just yielded a mortuary hall about a hundred yards long by seventy-five feet wide, whose architecture and workmanship indicate that it may prove one of the very oldest stone structures in the world. Work has ceased for the season, but the excavators feel that when it reopens they will make some exceedingly important architectural discoveries, particularly of the Third Dynasty.

Thomas B. Morgan, a newspaper correspondent, reports from Tripoli to the press that Italian archaeologists have recovered from the ancient Roman city of Sabratha an heroic bust of Jupiter which he declares they proclaim the most magnificent head of the god in existence, being finer even than the Vatican bust of Jupiter of Otricoli. The bust measures roughly six feet square, and is perfectly preserved. It is described as manifesting a deific power, dignity and beauty. The Italian scientists have ascribed it to the third century A. D. Sabratha was a commercial city destroyed by the Saracens during the seventh century and subsequently buried by sand. The excavations have thus far produced many other historic fragments, but nothing to compare with the Jupiter.

George Fraser, for the past three years assistant Professor of Architecture at Cornell, has won the Fellowship in Architecture of the American Academy in Rome, which carries a free studio and a stipend of \$1,000 for a year.

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Director Gorham P. Stevens of the American Academy in Rome, and some fifty other representatives of foreign nations, were guests early in May of the Italian Governor of Tripoli. The visitors were shown the excavations at Sabratha and Leptis Magna, the city of Tripoli, and were taken on trips into the interior to see for themselves the native life and customs. Dr. Stevens says: "The Italians have done a great deal to raise the standard of living throughout the province, which is well worth visiting and can now be reached by steamer from Naples, Syracuse and Malta."

Otto H. Kahn, Chairman of the Metropolitan Opera Company of New York, recently gave an interview in London on modern American musical tendencies which made one interesting comparison: "As the skyscraper, an original American creation, advancing from crudity to beauty, came to be an American contribution to art, so I believe that out of the seed of the fruiting generically called 'jazz' something will spring to fruition which will take a worthy place in art."

Art lovers learned with deep regret of the death on July 1 of Dwight W. Tryon, the internationally famous landscape painter, at the age of seventy-five. Mr. Tryon received his art education at the Beaux Arts and under the painters Daubigny, A. Guillemet and J. de la Chevreuse. He was gold medalist of the American Art Association in 1886 and 1887, took the Hallgarten Prize of the National Academy in that same year, and at the Chicago Exposition of 1893 carried off not less than thirteen medals. Abroad, his triumphs were not less conspicuous and gratifying than at home, the lists being far too long for publication here. For thirty-three years he was head of the Art Department at Smith College.

A party of engineers is declared to have found and superficially examined the remains of a very large and unknown city hidden in the jungles not far from Orizaba in the State of Vera Cruz, Mexico. The ruins cover many square miles, and within the area of the fortifications, still easily recognizable, rise four large pyramids, countless houses and other structures, and great terraces. Sculptured tablets, said to resemble Maya remains, were observed by the discoverers in considerable numbers, and more than a hundred underground chambers were found. The Mexican Department of Anthropology is reported to be contemplating a thorough exploration of the site, which is believed to have been even larger and more important than Teotihuacán.

A copy of Sir Peter Lely's portrait of Elizabeth, Lady Carteret, was recently presented to the City of Elizabeth, N. J., which was named for the wife of the colonial Governor. The donor was the Society of Colonial Wars.

Very much closer relations between the museums of North, Central and South America are hoped for in the near future. Committees have been formed to further the project and there is every reason to believe solid cooperation will result within a year or so.

A new and colossal Christ of the Andes, designed by the Italian sculptor Piraino and recently cast at Naples, will soon be erected by the City of Sucre, Bolivia. The figure stands thirty feet in height without its base.

Dr. Ales Hrdlicka writes from India, where he is investigating ancient man: "The main elements [of

the people] are unquestionably the Mediterranean and the Semitic; but there are also indications of a Hamitic mixture. . . . My proposed trip to Karachi has become unnecessary . . . the curly-haired people there are known to be of African importation."

In levelling ground at Huy, Belgium, once occupied by a cloister, workmen unearthed what are asserted to be the bones of Peter the Hermit. Born in Amiens, France, about 1050, Peter preached the First Crusade of 1096 with a fiery zeal that stirred up all Europe, and led in person the first detachment into Asia Minor, where it was cut to pieces and dispersed before the allied knights and chivalry, who formed the real crusade, could reach the country.

The German Republic has resanctioned the Egyptian-German dictionary upon which Dr. James H. Breasted has labored so long. The project was initiated in 1898 and received the support of the Imperial Government. It will be the first real endeavor to put the hieratic writings and hieroglyphs before the world in authoritative definitions and uniform readings. The first volume is expected to issue this fall.

Eighteen varieties of playing cards were recently exhibited in London, ranging from the thirteenth to the nineteenth centuries. The earliest pack is made of thin plates of horn fastened to paper backs, the horn being crudely etched with fanciful designs. Several decks dating from 1714 to 1765 are "geography packs," covered with maps and detailed information as to foreign countries. The collection included also decks of natural history, astronomy, lyrics with music, fables, sketches and so on.

Egypt is offering prizes of \$12,500, \$5,000 and \$2,500 for the three best plans submitted before January 1, 1927, to the Egyptian Minister of Religion, for the reconstruction of the Mosque of Amru in Cairo, built in A. D. 653. Architects of all nationalities may compete. Each plan must be accompanied by a treatise on the subject. Details may be obtained from the Egyptian Legation, Washington, D. C., or from Cairo.

H. H. Graeter, of New York, has been awarded the current Cartier prize for the best jewelry design. The prize consists of a \$1,000 scholarship at the École des Arts Décoratifs in Paris, and transportation to and from the French capital.

### A LIBRARY FROM THE FAYYUOM

Excavations at Karanis, in the Fayyuum, Egypt, being carried on by the expedition sent out by the University of Michigan under the direction of Dr. Francis W. Kelsey, have resulted in very rich and important discoveries. Karanis was at the height of its prosperity during the opening centuries of this era, and the excavated objects throw much light upon the Graeco-Roman culture of Egypt during that period. Since December last year, it is stated, 300 houses and more than three times as many rooms have been cleared. One of the most important of the discoveries, fortunately well preserved by the dryness of the atmosphere, is a complete small library dating from the second to the fifth centuries and including some hundreds of Greek papyri. Hundreds of glass vessels, terra cottas, wooden tools, baked loaves of bread, a large bakery with its grist mill, quantities of coins, baskets and textiles were brought to light, and altogether the results of the excavation are among the most satisfactory ever recorded.



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### A VILLA 3,000 YEARS OLD

Dr. Edward Chiera, writing from the University of Pennsylvania in response to an inquiry from ART AND ARCHAEOLOGY, says of his recently completed studies in Iraq:

"I went to Iraq as Professor in charge of the American School of Oriental Research in Bagdad. In the course of my work, the Iraq Museum asked me to undertake a small excavation near Kirkuk to see if we could get some of the rare tablets which had been coming from that region. The whole zone around the city had never been studied by archaeologists and proved to be very interesting, because it goes back to the stone age and is as old, if not older, than any other portion of Iraq. I selected for excavation a place called Yaghlan Tappah, about eight miles SW. of Kirkuk, and very near Wiran Sheher, an ancient city which probably represents the city of Arrapkha, often mentioned in Assyrian inscriptions.

"The excavations were carried under the joint patronage of the American School and of the Iraq Museum and brought very good results. We unearthed the palace, or villa, of a very rich man dating from a period probably prior to 1000 B. C. It consisted of about twenty rooms, with a paved courtyard. Interesting features were a bathroom with a toilet, and a dining room with a triclinium of horseshoe shape, closely resembling those of Roman countries. The pottery found was of new shapes and very pretty.

"The biggest discovery was that of a thousand tablets, mostly contracts and letters, covered with beautiful seal impressions. The personal names contained in them are non-Semitic and probably belong to the people called Mitanni, closely related to the Hittites of Asia Minor. Since all tablets belong to the same period and to the same family, we expect to get from them a great deal of information concerning a little known people, and from a period and locality which had been hitherto unknown. The tablets are now coming to America for study, and will be published in the shortest possible time."

### THE MOST VALUABLE BOOK IN AMERICA

A record price was paid recently at Sotheby's London auction rooms for John Eliot's famous and hitherto unknown first edition translation of Baxter's "Call to the Unconverted" into the language of the Massachusetts Indians. A thousand copies were printed in 1664 by Samuel Green and Marmaduke Johnson at Cambridge, but this is the only survivor, so far as known. Though all the great American libraries have sought this treasure for more than two hundred years, it was never once in sight. Meantime, forgotten completely, it lay safely on the shelves of the Royal Society in London. Needing funds, the Society recently went over its lists, and the British Museum purchased what it wanted at its own price, but could not afford so precious a work as this, for which Dr. A. S. W. Rosenbach of New paid \$32,980. The title of the work is:

"Wehkomaonganoo Asquam Peantogig, kah asquam Quinnuppegig, Tokonogque mahche woskeche Peantamwog. Onk woh sampwutteahae Peantamwog. Wutanakaufuonk wunneetou noh nohtonpeantog. Ussowesu Mr. Richard Baxter. Kah Yeuyeu qushkinnunum en Indiane Wutinnontooawanganiit. Wussohsumoowontamunat oowesuonk God ut Christ Jesus ut, kah ooneneheonaton Indiansog. Qushkek, qushkek, tohwutch

weh nuppok wor Israele wek? Cambridge Printeuoop nashpe Samuel Green kah Marmaduke Johnson, 1664."

The price is the highest ever bid or paid for an American book. A few copies of the second edition, of 1688, are well known.

### BOOKS RECEIVED

Owing to the death of Dr. Mitchell Carroll last March and the consequent disorganization of work which resulted, ART AND ARCHAEOLOGY proffers its apologies to the many publishers who have sent it books for review during the past six months. Many of these works are in the hands of distinguished authorities upon whose already crowded hours we must wait; other books are awaiting similar dispatch. All will receive proper attention at the earliest possible moment. In the meantime the editorial routine is again well in hand, and publishers are requested not to withhold books in the fear that confusion may result. It will not.

The discoveries at Leptis Magna, made under the direction of the Italian governor of Tripolitania, include several beautiful statues. Among these is a Venus similar to the Venus de Milo, with only the fingers missing. The feet are broken off but have been recovered. Other statues are a majestic Mars and a benign Aesculapius.

Arthur Upham Pope, formerly of the Philosophy Department of the University of California, a member of the San Francisco Society of the Archaeological Institute, has just returned to Paris from Persia, where he has been appointed Art Advisor to the Persian Government. For his work in planning museums of art, archaeology and ancient crafts, he has been decorated by Persia with the Order of the Lion and the Sun.

Charles Densmore Curtis, for sixteen years professor of archaeology in the American Academy in Rome, died in Rome on June 8 of pneumonia. He was forty-nine years of age. Professor Curtis was born at Augusta, Me., took his B. A. at Pomona in 1900 and his M. A. at the University of Colorado in 1901. He was also a graduate student at Stanford University. He was a member of the American Expedition that made excavations at Cyrene in North Africa in 1910-11. In 1912 he became Fellow of the American Academy in Rome. He was a corresponding member of the Pontifical Academy.

Alan Rowe, archaeologist, has been appointed Field Director of the Eckley B. Coxe Jr. Palestine Expedition, succeeding Dr. Clarence S. Fisher, who resigned. Dr. Rowe, who is an Australian, will assume his duties August first. He is at present assistant Director of the Reisner Expedition in Egypt.

Chinese pottery does not often show the influence of Greek art, but in the George Crofts Collection in the Royal Ontario Museum at Toronto, there is a lamp of the T'ang Dynasty (618-906 A. D.) which is almost identical with the typical Greek lamp of the third century B. C. According to Dr. Cornelia Harcum, of the Museum staff, "it seems probable that at some time this common Ptolemaic type of lamp, with the double convex body and projection at one side, found its way into China and was copied there. The Chinese speci-



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men has a heavy tan stoneware body, which is almost entirely covered with a thick, dark olive-green glaze."

The Italian government has decided to rebuild the ancient Greek temple of Demeter at Selinus in Sicily. This was 230 feet long by 85 feet wide and built in the sixth century B. C. The city was destroyed by the Carthaginians in 409 B. C. and completely abandoned in 250 B. C. at the close of the First Punic War. The temple, however, collapsed in some violent earthquake and its ruins are such as to allow reconstruction. The restoration of this and the other temples at Selinus would be an extraordinary achievement which, it is believed, is not impossible.

Interesting relics of the palaeolithic period have recently been found near Mayence. Besides flint knives and other tools, two ancient fireplaces were found, together with bones of reindeer, wild horses, woolly-haired rhinoceros, cave bear and the mammoth. Seashells once used as necklaces were also discovered on the site.

In British Honduras, on a site where the ruins of an ancient Mayan city were discovered, Lady Richmond Brown has obtained a 20-year lease on 70,000 acres for the purpose of making further archaeological investigations.

(Continued from page 92.)

gold medallist of the Philadelphia Geographical Society and of the Explorers Club of New York. He accompanied President Wilson to Paris as a member of the Committee on Ethnology for the Peace Conference following the World War, and he was the American Government's representa-

Very interesting artistic discoveries made on the site of ancient Corinth have been announced by Professor T. Leslie Shear. These include a large painting, which once decorated the wall surrounding the gladiatorial arena. It pictures gladiators fighting lions and belongs to the beginning of the Christian, or the end of the previous, era. "The colors," says Dr. Shear in *The New York Times*, "are very rich and subdued, not garish. The field against which the figures are painted is a dark blue. This rests on a band of yellow. Below that is a narrow band of deeper blue, and at the bottom of all is a broad band of dark red. The lions are a tawny red. The scarlet boots stand out conspicuously. Most of the painting is very well preserved. It was done on a large scale in order to make an effective picture for the audience in distant seats."

In a cave near Lake Galilee, where the deposits are believed to belong to the middle Palaeolithic or Mousterian age in Europe, a human skull has recently been found that approaches the Neanderthal type. Palaeolithic implements of stone and bone were discovered in close association with it.

The Tulane University expedition to Mexico and Honduras reports the discovery of a solid stone altar weighing about ten tons and a subterranean tomb containing valuable relics of a former race. Ten carvings of life-sized figures in relief were also found and a Maya ceremonial mask.

tive at the independence Centenary of Peru. All these honors, however, fade before his monumental achievements in geographical exploration and anthropological discovery, and no higher tribute has been paid him than the universal esteem and honor in which he was held by his scientific contemporaries.

At Dijon, in France, there has been unearthed a Roman fortress, which was built about 275 A. D., under the Emperor Aurelius. It was evidently built to repel the advances of barbarians coming from the north and east, and indicates the declining power of the Roman Empire.

Excavations at Richborough Castle, near Deal, England, have brought to light many objects of Roman times, including bronze brooches and pins, an embossed gold ornament and about 90 coins, one of which is a gold piece of the time of Arcadius, at the close of the 4th century.

Beloit College in Wisconsin is to inaugurate in 1926 in southwestern France a field training school for archaeologists. This will constitute a European branch of the College and full academic credit will be given. The financial backing comes from Dr. Frank G. Logan of Chicago.

An Industrial Art School is shortly to be established in the Chicago Art Institute by the Association of Arts and Industries. The endowment fund has already received many substantial contributions, including \$100,000 from the General Education Board of the Rockefeller Foundation.

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The 43d Society of the Archaeological Institute of America was organized at Bethlehem, Pa., on May 1st. The officers elected are Quincy Bent, Vice-President of the Bethlehem Steel Corporation, President; Mr. R. P. Linderman, Vice-President, and Prof. Horace W. Wright, of Lehigh University, Secretary and Treasurer.

A young Guatemalan sculptor, Rafael Yela Gunther, who was sent by the Mexican Government to study at the School of American Research, has prepared a model for an Indian Theater which it is hoped will be built at Santa Fe for the Indian dramatic ceremonies, now an annual feature of the Fiesta held there. "His model is based in principle upon the ancient Greek theater and in architectural motive upon the semicircular community structures in the Southwest."

The recent discovery at Pompeii of a statue of Apollo, followed on the same site by the finding of several other statues, leads to the inference that an ancient art dealer's shop has been brought to light.

On March 4, 1925, authorization was granted by the President of Honduras to Tulane University of New Orleans "to collect ethnological and archaeological data and material concerning the remains of the earlier inhabitants of the country, especially for the purpose of determining and defining the difference between the ancient races and the indigenous inhabitants of Honduras and their culture and origin, and the Mayas and others of Guatemala and Yucatan." This Tulane expedition also enjoys the cordial cooperation of the Mexican Government in covering the entire Maya area.

The Trustees of The Metropolitan Museum of Art have declined to accept the extremely valuable art collection of the late Senator William A. Clark under the terms of the bequest. This unusual action is due to the fact that conditions were attached to the bequest which the Trustees found hard to meet. The Museum was to accept *all* the objects of art enumerated; was to provide galleries for their *exclusive* occupancy; was to exhibit them *separately* and was to maintain the collections *permanently*.

M. Ivan Mestrovic, the famous Yugoslav sculptor, is now in Washington, where he is preparing a bust of Mr. Herbert Hoover, Secretary of Commerce. In this way the artist wishes to show the appreciation of his people for the work done for Yugoslavia by the American Relief Association of which Mr. Hoover was Chairman. For an account of Mestrovic and his work see ART AND ARCHAEOLOGY for May, 1924 (Vol. XVIII, No. 5).

Through the generous support of Colonel Michael Friedsam and the Altman Foundation, the Department of Fine Arts at New York University will be revived and enlarged this October. The work offered in the decorative arts will be specially important, with the co-operation of the Art-in-Trades Club of New York City, which has done so much to raise the artistic standard in manufacture and trade.

The old relation between New York University and The National Academy of Design will be restored, enabling them to offer a combined course for art students wishing also to secure a liberal college education. The arrangement will include a college course of four years, of which the first three will be spent in the study of academic subjects and the fourth, spent exclusively on the study of painting. This will enable University students to continue at the academy after their graduation, under the same well known masters, including Charles W. Hawthorne, Francis C. Jones, Charles C. Curran. The general lecture courses will be open not only to students of the University but also to those engaged in professional or commercial work, and collectors and other members of the public.

The American Commission of Fine Arts has been selected as a model for a commission of fine arts for England, the members of which have been nominated by King George. The new commission has no powers of compulsion, but, like its American counterpart, it is purely advisory. The English commission consists of seven members, of whom the chairman and one member must always be laymen.

## BOOK CRITIQUES

*A History of Architecture on the Comparative Method*, by Sir Banister Fletcher, F. R. I. B. A., Seventh Edition, revised and enlarged. Pp., 933; 3,500 illustrations. Charles Scribner's Sons, New York, 1924; B. T. Batsford, London. \$12.00, net.

So monumental and familiar a work as this hardly needs review. It is the work of a man who combines to an unusual degree the practical and critical faculties; who not only himself knows, but is able to impart that knowledge tersely, lucidly, cogently. Indeed, so comprehensive is the present edition that the encomium of the Past President of the Royal Institute of British Architects, Sir John Simpson, seems, if anything, to emphasize the merits of the work by under-statement: "Original in conception and conscientious in detail, this is the best book of the kind that has yet been written."

The present edition, which takes into some account the damage wrought by the World War, is an amplification of and improvement upon previous editions. It is a pity, however, that in handling so interesting and important a subject, the exigencies of space, cost and information prevented anything more about the destruction at Rheims than the statement that the cathedral was subjected from 1914 to 1918 to "assault and mutilation unparalleled in the history of any war." No reference is apparently made to the damage done such cathedrals as Soissons—almost half destroyed—Noyon, and others. Omissions such as these are no doubt due to difficulties on the mechanical side, but they are none the less serious. The index, covering some sixty pages, is in general admirable and well cross-referenced. Each chapter is followed by a brief bibliography, and the index is preceded by a useful glossary of architectural terms, the value of which is greatly enhanced by references in the text to specific illustrations.

*The Art of Etching*, by F. S. Lumsden, Associate of the Royal Scottish Academy. 208 illustrations. J. B. Lippincott Co., Philadelphia. \$6.00.

Mr. Lumsden says in the foreword to his very unusual book, that when it was suggested he contribute a volume on etching to this series of the "New Art Library," he hesitated because he thought everything had

already been said on the subject. But apparently he found so much to say, collected such invaluable material never before presented in the same way, that he added a significant volume to the large library on the graphic arts. The general technique, the most minute directions for the production of etching, beginning with the essential materials—the plates, grounds, tools, the method of biting with acids, inks, presses, printing and mounting of the finished print—all is absorbingly interesting not only to artists and students, but to the collector and lover of prints.

The subtle art has lured painters, architects and sculptors, in spite of the difficulties and technical requirements of the medium. But the results in skilled hands are apparently so simple, so exquisite, one cannot appreciate all that has been necessary in the achievement.

The book contains a survey of the principal etchers up to 1800 and from that time to the present, their methods of work and illustrations of some of their best plates. Dürer, Rembrandt, Goya, the British etchers of the 19th century, Meryon and the French revival are illuminatingly discussed, while a chapter on Haden and Whistler is well worth while. An unusual part of the book is the personal notes from eminent etchers upon their individual methods of procedure. These technical processes are of special value and instruction to students. Most of us could not understand whether zinc or copper is used, whether the acid is nitric or Rhind's, or whether grampo-needle or darning needles are the implements for sketching the lines. But we have learned more than we ever knew of the subject.

"The Art of Etching" will undoubtedly make a place for itself as an important reference work in art schools and classes.

Mr. Lumsden says that he salutes all genuine etchers, past, present and to come. We salute him.

HELEN WRIGHT.

*THÈBES: La Gloire d'un Grand Passé*, par Jean Capart, avec la collaboration de Marcelle Werbrouck. Vromant & Co., Bruxelles, 1925. \$11.00, postpaid, in art paper, 10x12x1½ inches, stitched.

Every so often there comes to a reviewer some new volume the merest glance at which

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is a delight; some book whose external dress, whose very "feel," is inspiring; some product of that "art preservative" which makes one rejoice in the taste, the manual skill, the judgment which brought it forth. One almost fears to open it, to raise the cover ever so little, lest the impression be marred, and the external perfection have no peer of either textual content, letterpress or illustration. But one may open Professor Jean Capart's "Thèbes" with a light heart, and go his way throughout the noble volume rejoicing at so happy a union of author, engraver, printer and binder that he would be churlish indeed who could ask anything more satisfying and sumptuous. Even the most exigent professional Egyptologist could not in reason demand a more careful, comprehensive and absorbing picture.

Professor Capart, of the University of Liège, and Conservator-Secretary of the Royal Museums of the Cinquenaire at Brussels, and his pupil, Mademoiselle Marcelle Werbrouck, have performed a much-needed service in a most delightful and picturesque way. In this painstaking reconstitution of the glorious capital of the New Empire, the authors have brought together and given both sequence and added significance to all the hitherto uncorrelated fragments of what Renan in 1864 called "*le livre toujours ouvert de cette triomphante histoire*." In these capable hands Thèbes has become exactly that: a "triumphant history," shaped, colored and given life and solidity. The book is a general study of the architecture, history, philosophy, religion, political and military affairs, scientific achievements and diurnal minutiae of the Golden Age of Egypt world-regnant. The French in which it is written is limpid and lucent; the letterpress is bold and handsome, and the illustrations and decorative cuts are a delight. The engravings number no less than 257 magnificent autotypes, many of them full pages. Among them are included a number made from photographs taken by her Majesty, Queen Elisabeth of Belgium, in person. The rubrics, in black and white, are little gems full of atmosphere and beauty, and the publishers are to be con-

gratulated upon having made so entirely harmonious and sympathetic a combination of printed matter and illustration.

"Thèbes" is published by the famous Brussels house of Vromant on behalf of the Queen Elisabeth Egyptian Foundation, which should profit materially by the work. A glance at some of the chapter headings conveys only an imperfect sense of the scope and richness of this remarkable achievement, and cannot, of course, give any of its vivacity and freshness of style. Among the more striking of the titles are: "The Obsession of the Colossal"; "The World Works for Thèbes"; "Public and Private Luxury" [this is a chapter packed with interest and matter of the highest importance]; "The Great Masters"; "Simple Mortals" [a chapter through which walk the vanished figures of an exploited people, who move with such reality as to seem all but contemporaneous]; "The Whisper of Revolution" and "The Glory of a Grand Past." No student of archaeology or traveler purposing any serious interest in the Nile Valley and its treasures can afford to pass "Thèbes" by.

M'AWLAT IBN-HUSSEIN.

*The Wood Engraved Work of Timothy Cole, by Ralph Clifton Smith, of the Division of Graphic Arts, United States National Museum. Privately printed, Washington, D. C., 1925. \$5.00.*

This very beautifully compiled book by Mr. Smith is, as Mr. Robert Underwood Johnson says in his Foreword, "A graceful tribute to the genius of this eminent craftsman." It evidences an enormous amount of research to discover from every possible source the five hundred and three blocks that have been engraved by Mr. Cole, who is still making admirable blocks notwithstanding his seventy-three years.

The beautiful art of wood engraving has unfortunately almost disappeared, owing to the more rapid and cheaper methods of reproduction—the half-tone and other photo-mechanical processes—which have taken its place for illustration purposes. Some of the younger artists of today, however, are doing



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some charming and successful work, chiefly in original themes.

After the great masters, Albrecht Dürer, Hans Holbein, Urs Graf and Lucas Cranach, there was a long period when the art declined, to be revived later in the eighteenth century in England and in the nineteenth century in France, where the great Auguste Lepère stands supreme.

Among the early American artists in the medium, Timothy Cole is distinctive, not only for the great amount of his accomplishment, but for the high standard of his work.

No mechanical process can possibly equal wood engraving as a method of reproduction. Mr. Cole for many years gave his attention exclusively to the black and white reproduction of the work of the European painters, the old Italian, Dutch, Flemish and Spanish masters.

Of all the translators of the ideas of others in their pictures, he has shown a peculiarly sympathetic mind; he is intensely sensitive to the character of his subject. He reproduces the material textures, the gloss of satins, the lucidity of light, and in his portraits he skillfully interprets the individuality, the expression of the person.

He uses his graver's tool as a painter uses

his brush, with freedom and dexterous control, the perfection of his technique making it possible to follow the artist he is interpreting with rare plasticity and ready analysis. He was sent abroad by the Century Magazine to engrave the masterpieces in the European galleries direct from the originals. He remained abroad for twenty-eight years and the result is well known in the beautiful Old Master Series which were published later in book form.

Mr. Smith has written a brief and entertaining biography and arranged the list of blocks chronologically with accurate measurements of each print.

The book contains sixteen well-chosen illustrations, showing the variety and scope of Mr. Cole's work and an interesting page of his signatures. The frontispiece is a reproduction of Wyatt Eaton's portrait of the artist which is in the Art Gallery of Toronto, painted evidently when he was a young man and a musician, holding his violin in his hands.

Mr. Smith's book is of inestimable value as a work of reference, for libraries, museums and collectors, and its make-up is especially attractive in its blue cover and clear fine type.

HELEN WRIGHT.





